MYSORE AS A SEAT OF MUSIC DURING 19th AND 20th CENTURIES

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PREFACE

The aim of this thesis is to make a comprehensive study of the various factors which were responsible for making Mysore an important Seat of Music during 19th and 20th centuries. Regarding the study of 20th century, the period has been restricted upto 1950, i.e., in all a study of a period of one and a half centuries, from 1800 A.D. to 1950 A.D.

Even prior to this period the various dynasties which ruled over Mysore had patronised Music. But it was during this period that the art received the maximum support and encouragement from the Wodeyar rulers and Mysore achieved fame as a centre of Music.

The last four Wodeyar rulers, Mummadi Krishnaraja Wodeyar (Krishnaraja Wodeyar III), Chamaraja Wodeyar X, Nalwadi Krishnaraja Wodeyar (Krishnaraja Wodeyar IV) and Jayachamaraja Wodeyar ruled over Mysore from 1799 to 1950. With the establishment of the Republican form of Government in 1950, Jayachamaraja Wodeyar was made Rajapramukh and his powers were restricted. Later the office of Rajaprmukh was converted to that of a Governor and Jayachamaraja Wodeyar became the first Governor of Mysore as a mere constitutional head of the State. Later with the abolition of privy purse, the kings who maintained the vidwans of the palace had to cut down their expenditure and thus the financial assistance provided to musicians by the royal family dwindled. With the emergence of a democratic form of Government, music had to depend on the State and Central Governments for its patronage.

Besides, with the reorganisation of States in 1956 on linguistic basis, ten more districts were added to the nine districts of old Mysore State. So the Mysore ruled by the Wodeyars retains its geographical identity only upto 1956. Bearing these facts in mind the area of study has been restricted to the old Mysore State.

The aim of this work is ultimately to make an assessment of the contribution of Mysore to the development of classical music during the last one and a half centuries of Wodeyar rule. A few articles and books which provide some information on the composers and musicians of this period are available. As for the lakshana granthas of this period, very few articles are in print which deal with them and moreover, their scope is limited to specific topics. So far no comprehensive study has been made of the contribution of Mysore to Music both in its theoretical and practical aspects, in the period under consideration. The information already available has to be amplified by unearthing hitherto unknown facts in order to get a complete picture of the musical activity that took place during this period. This study has revealed the existence of many composers and musicians hitherto not known and there are others whose names are known but whose exact contribution to music has not been identified.

As the present study is both historical and technical in approach, material had to be collected from various sources adopting different techniques. Historical information was collected from standard works on the History of Mysore, viz., "History of Mysore" by Hayavadana Rao, "Karnatakada Itihasa Darsana" by M.V. Krishna Rao and M. Keshava Bhat, "History of Mysore and the Yadava Dynasty" by G.R. Josyer, etc., research articles and reports of the archaeological survey of Mysore. Technical data were collected from published and unpublished sources like lakshana granthas, compositions with notation in print and oral testimony. Biographical works like "Alida Mahaswamiyavaru" by C.K. Venkataramayya and "Biography of Sri Chamarajendra Wodeyar Bahadur" by Singnaiya have furnished much useful information about the kings. Portraits of musicians and composers were available in such works as "Na Kanda Kalavidaru", "Nenapugalu", etc., by Mysore Vasudevachar, "Vaggeyakara Vasudevachar" by S. Krishnamurthy, "Compositions of Sadasiva Rao" published by Sangita Kalabhivardhini Sabha etc. Articles published on the subject of biography of eminent musicians have also been of help in reconstructing the musical scene at Mysore during the period under study.

A very interesting source of information was the personal interviews had with court viduans, and other connected with the court as also the descendants of the composers and musicians who lived during this age. Such interviews yielded much valuable data of both biographical and technical interest. In order to assess the contribution of the composers royal and otherwise, of this period, their compositions were collected. Some of these were recorded when they were performed in the concerts. In some cases, the descendants of composers had to be contacted for obtaining authentic versions. Some compositions were learnt from such sources and some had to be interpreted from available notations.

Regarding the theoretical aspect of music during this period, Lakshana granthas, preserved in manuscript libraries and some in the possession of the descendants of the authors were studied. Published works like the "Sangita Sampradaya Pradarsini"

by Vina Subrahmanya Iyer and "Sangita Kalpadruma" by Muthiah Bhagavatar have also been consulted.

The material thus collected has been organised and presented in the various chapters of this thesis in the manner outlined below :

In the first chapter the historical background for the present study has been briefly reconstructed. The musical tradition in Mysore goes back to several centuries and prior to the period under consideration, several rulers have contributed to its growth both directly and indirectly. The Kadambas, Gangas, and other dynasties which ruled over various parts of Mysore from very early times and the Vijayanagar rulers and the Wodeyars of a later age have all had a share in nurturing the musical tradition in Mysore. In fact, they really laid the foundation for the emergence of Mysore as a flourishing seat of music in the nineteenth century. So we begin with an outline of the history prior to 1800 A.D.

The period from the first century to the nineteenth century has been divided into two parts. The first part includes the period between first century to the end of 14th century, when various dynasties like the Kadambas, Gangas, Chalukyas, Rashtrakutas and Hoysalas ruled over different parts of Mysore. Their service to music as patrons has been outlined in this section. The second part deals with the patronage extended to music by the twenty-one Wodeyars who ruled over Mysore from 15th century to the end of 18th century.

After establishing the historical background, the actual study begins. The second chapter deals with the work done by the rulers to promote music.[1] It has been divided into two parts, one entitled "Royal Patronage" and the other "Royal Musicians". Under the first heading, the services rendered to music by the last four Wodeyars in the form of financial assistance and encouragement to musicians have been discussed in detail. The appointment of musicians in the Court, payment of honoraria to them, conferment of titles on musicians, inviting and honouring of eminent musicians from other States etc., were the measures taken by the royal patrons to promote music. In this way, they contributed indirectly to the advancement of music. These rulers were not merely patrons but were experts in music themselves. In the section entitled "Royal Musicians" the contribution of the royal musicians and composers in the field of Lakshya has been dealt with. In this context, about fifty unpublished kritis of Jayachamaraja Wodeyar ~~in rare ragas~~ have been collected and analysed.

In the third chapter, attention has been focussed on the musicians who flourished in Mysore during the period under study. The names of about ~~seventy~~ Ninety-five court vidwans have been traced out with considerable difficulty, but further information on the biography and contribution of forty-five of them are available and they have been presented in this Chapter. Besides court vidwans the names of some musicians who lived in Mysore during the period who were not court vidwans also have been traced out. But biographical details of only a few of them are available. Among the non-court vidwans the contribution of four prominent musicians has been dealt with in this chapter.

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[1] A Paper on "The Contribution of Music by the Members of Royal Family of Mysore" was presented at the conference of the Bangalore Gayana Samaj in November 1981.

Thus, this Chapter has been divided into three sections, i.e., the Vainikas who adorned the Court of Mysore, Other Musicians of the Court of Mysore, and Some Prominent Musicians who lived in Mysore during the period.

Mysore is well known for its Vina tradition and its distinctive style of Vina playing. Hence, the contribution of Vainikas to music has been dealt with in a separate section. The biography of twenty-xxxx vina vidwans of the court of Mysore has been presented and their contribution as performers and composers xxx evaluated.

The next section throws light on the contribution of court musicians other than vainikas i.e., vocalists, violinists, Gotuvadyam players, tabla players etc., to lakshya and the third section on some prominent musicians who lived in Mysore during the period.

Having dealt with the musical activity in the field of lakshya, in the previous chapters an attempt has been made in the fourth chapter to assess the growth of lakshana during the period. The kings were not only musicians but musicologists as well. It is very interesting that the kings were authors of good treatises on music. The musicians of Mysore have also contributed to musicology. Chapter four of the thesis analyses and discusses their contribution in the sphere of musicology. An examination of the theoretical works on music by Mummadi Krishnaraja Wodeyar and some of the court musicians reveals a tradition which seems to be different from that of Sarngadeva, Govinda Dikshitar and Venkatamakhi.

The concluding chapter sums up the salient features of the music of Mysore in the period taken up for study.

In the course of investigation, new compositions of Jayachamaraja Wodeyar and others set in rare ragas have come to light. A few of these have been presented in notation in the Appendix. It has also been considered necessary to include a map of Mysore, some plates and tables illustrative of the contents of this work. Cassette tape recorded music of the songs in rare ragas composed by the kings and musicians of Mysore have also been submitted.

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Harikatha S. Krishna Iyengar, disciple of Bidaram Krishnappa and Vasudevachar, who as a student in the Royal School of Music was closely associated with the Mysore Palace, has given me a great deal of information about the musicians of the Court. He has also helped me by providing me with rare books on music. I am very grateful to him and to his son for their help.

Titte Krishna Iyengar, the well known musician of Mysore who was himself a Court Vidwan has furnished me with much information about the musicians of the Palace and also about the compositions of Jayachamaraja Wodeyar. I gratefully acknowledge my indebtedness to him.

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CHAPTER I.

MUSICAL TRADITION IN MYSORE

The study of the musical history of South India reveals that different places have shone as bright spots in the musical map of South India during various periods. The patronage extended to the art of music by the rulers was mainly responsible for the enormous musical activities which in turn led to the development of music in all its aspects.

In South India, cultural activity has tended to concentrate in certain centres like Vijayanager, Tanjore, Mysore, Travancore, Ramnad etc. In such centres there was an amazing progress in the musical activity. It was here that eminent musicians flourished and votaries of music from all over the land thronged. These nuclei of musical activity truly deserve recognition as seats of music.

For about two centuries from 1350 A.D. Vijayanagar was a bright centre of musical learning. After the fall of Vijayanagar empire in the battle of Talikot or Rakkasatangadi in 1565 A.D. the musicians and other artists migrated to Tanjore wherein Naiks and Marathas were the benevolent patrons of arts. For about two and a half centuries i.e., 17th, 18th and first half of 19th centuries, Tanjore was the principal seat of music in the south. After the annexation of Tanjore by the British in 1856 A.D there was decline in the patronage of arts and letters due to the decline in the fortunes of the royal house. This led to the migration of composers, musicians and scholars to other states which offered them shelter and cultural opportunities. Thus the music of Tanjore became popular in the different places like Trivandrum, Pudukottah, Mysore and Madras.[1]

It was during the 19th and first half of 20th centuries when Mummadi Krishnaraja Wodeyar, his successors Chamaraja Wodeyar X, Nalvadi Krishnaraja Wodeyar and Jayachamaraja Wodeyar ruled over Mysore, that Mysore became a bright cultural centre in the history of music.

Though Mysore became an important musical centre during the 19th and 20th centuries the various sources reveal that music and dance were popular arts among the people of Mysore from very ancient times and prove that Mysore had a hoary musical tradition.

The references to music, dance, musical instruments and musical terms in Kannada, Tamil and Sanskrit literature, the inscriptions and lakshana granthas written during the various periods by the lakshanakaras who lived in Mysore, the various types of musical forms like suladis, ugabhogas, thayas, devaranamas peculiar to Mysore and other common types i.e., gitas, jatisvaras, varnas, kritis, javalis, tillanas and ragamalikas of Mysore composers, the yakshaganas in Kannada and the representations of musical instruments and various dance poses in sculpture in temples of Mysore State, bear testimony to the antiquity and continuity of its musical tradition.

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[1] Tanjore as a seat of music, S.Seetha - p.23

There is a reference in the earliest Tamil work Silappadikaram written by Ilango Adigal in 2nd century A.D. to the dance performance of Kannadigas witnessed by the Chera King Senguttuvan in Nilagiri.[1]

Cheran Senguttuvan who was going on an expedition to the Himalayas to bring a stone for carving the image of Kannagi happened to make a halt at Nilagiri. Here he witnessed a dance performance by Konkanis and Karunadar:-

Vingunir jnala malvon valkenak
Konganak kuttarun kodunkaru nadarum
. . . .
. . . .
madarpani variyodu tonrak
kolvalai made kolan kollay

(lines 105 - 116, Kalkotkadai, Vanji Kandam, Silappadikaram)

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[1] Silappadikara Mulamum Arumpadavuraiyum Adiyarkkunallar Uraiyum, Ed. U.V.Swaminatha Iyer - P.534

The dance was performed by Konkanis and Kodum Karunadar (i.e., the Kannadigas well known for their generosity) in their customary dress, singing Varippadal. Varippadal is a song on love theme depicting the sentiment of love in separation.

The Talagunda inscription[1] contains a description of the glory of Kakusthavarma (425 A.D. - 450 A.D.) of Kadamba dynasty. It says that his houses were filled with musical sounds.

Nanavidha dravinasara samuchchayeshu
matta dvipendra mada vasita gopureshu
Sangita valgu ninadeshu grheshu
yasya lakshmi angana dhritimati suchiram cha-reme

A general survey of the history of Mysore reveals many facts about the state of the fine arts under the various rulers.

When we study the history of musical activity in Mysore, with reference to the patronage extended by the various dynasties which ruled over the various parts of Mysore, we observe three distinct periods.

The first period ranges from 1st century A.D. to the end of 14th century A.D. when the different parts of Mysore came

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1. E.C.VII SK.176 C.450 A.D. Ed. B.L.Rice - Text p.270, Translation p.114.

under the power of different dynasties like Kadambas, Gangas, Chalukyas, Hoysalas, Cholas, Pallavas, Kalachuryas, and Vijayanagar kings. Many of the rulers of these dynasties were patrons of music and some of them were themselves experts in music and dance. It was during this period that vachanas of virasaiva saints were composed. These formed the source of inspiration to the dasakuta to compose kirtanas and later to the composers of kritis. It was also during this period that the important lakshana granthas, Sangita Ratnakara of Sarngadeva and Manasollasa of Chalukyan king Someshwara were written.

The second period extends from 15th century A.D. to the end of 18th century A.D. when the Wodeyars ruled over Mysore. This period witnessed great advancement in lakshya and lakshana. Innumerable compositions of dasakuta and the works written by Nijaguna Sivayogi, Basavappa Naik, etc. were produced.

The next period i.e., 19th and first half of 20th centuyy A.D. can be considered as the golden age in the history of music. The study of ahe abundant musical activity which took place in this period forms the main body of this dissertation.

Early in the christian era, the Satavahana dynasty ruled over Northen Mysore. About the fifth century A.D., sovereignty over Mysore territory rested with three dynasties, i.e., Pallavas in the north east, Kadambas in the north west and Gangas in the central and the southern parts of Mysore.

Three centuries later Gangas ruled over south, Rashtrakutas in the north and Pallavas in the east. About the 1050 A.D. Gangas gave place to the Cholas and became their dependents. Hoysalas occupied the west and central Mysore and Chalukyas ruled over the north and north west. Five centuries later twenty chieftains ruled over twenty independent strips of the state with mutual dissensions.[1]

Kadambas

The Kadambas ruled between 3rd century A.D. and 6th century A.D. and their kingdom included western Mysore, North Kanara, South Kanara, Shimoga and Kadur, their capital being Vyjayantipura or Banavasi. Of the rulers of this dynasty mention may be made of Raghupativarma (400 A.D. - 425 A.D.) and Mrgesa Varma (475 A.D. - 490 A.D.) known to be great scholars and patrons of all arts. Raghupati Varma was himself an expert in all the arts.[2]

Gangas

Among the Ganga rulers of Talkad, whose capital was Kolar at first and later Talavanapura (Talkad), Durvinita (540 A.D. - 600 A.D.) was himself a great scholar and a generous patron of arts and letters. He was the author of many works in

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[1] History of Mysore and the Yadava dynasty, G.R.Josyer - p.9

[2] Karnatakada Itihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.31

Sanskrit and Kannada.[1]

Saigotta Sivamara (788 A.D. - 812 A.D.) was a great scholar and a lover of fine arts. He could compose poems and also was the author of many literary works. He was an expert in Natya Sastra.[2]

Immadi Nitimarga (907 A.D. - 920 A.D.) was also well versed in nrtya, music and other fine arts and is referred to as Natya Gitadi Kalapravina in Kudalur inscription of Marasimha. His son Narasimha was an expert in natya, music and other arts.[3]

Chalukyas of Badami

The Chalukyas of Badami had Vatapi as their capital. Konkana of Mysore province was included in the Chalukyan kingdom. They were well known for the encouragement they provided to the arts of sculpture, music and dance. The description of 'Vinapoti' the court dancer of Vijayaditya (696 A.D. - 733 A.D.) is given in an inscription in a temple in Mahakuta, Bijapur District.[4] Lokamahadevi, the queen of Immadi Vikramaditya (733 A.D. - 744 A.D.) who was the son of Vijayaditya, constructed the Lokeshwara temple, now known as the Virupaksha temple

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1. Karnatakada Itihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.44
2. ibid p.51
3. ibid p.56 & 57
4. ibid p.84

in Pattadakkal. She continued the honours given by Vijayaditya to the Gandharvas (musicians) of the temple. Lokamahadevi was a patron of music and dance. It is said that her court dancer Achale started a new style of dancing.[1]

Pallavas

The Pallava kingdom included Chitradurga, Kolar, Tumkur and Bangalore. Pallave kings were very learned and cultured. Mahendravarma-I was a great musician and artist. His Kudumiyamalai inscription bears testimony to his musical talents. He had the title Sankirna Jati[2] and was a good player on parivadini vina.[3]

Cholas

Like the Pallavas, the Cholas had annexed territories in Mysore. They were famous for their patronage to music and by their varied activities must have encouraged music and other arts in conquered territories of Mysore.

Chalukyas of Kalyani

The Chalukyan kingdom with Kalyani as its capital included Shimoga and Tumkur. These Chalukyas were also patrons of music and dance. The queen of Vikramaditya-VI (1076 A.D. - 1126 A.D.) Piriya Ketala Devi was proficient in the art of music and is referred to as Sangita Vidyadhari.[4]

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1. Karnatakada Itihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.87
2. S.I.I. XII No.8
3. S.I.I. XII No.7
4. S.I.I. IX 159, line 10

Bhulokamalla or Someshwara III son of Vikramaditya VII (1126 A.D. - 1138 A.D.) wrote Manasollasa or Abhilasitartha Chintamani in 1129.[1] This is an encyclopaedic work dealing with various subjects like Rajaniti, Jyotisasastra, Kavya, Alankara, Sangita, Chitra Kala, Vastu Silpa and Asva Sastra. It is said that he popularised a new style of dance called 'Gandali'.[2] Chalukya Chakravarti Immadi Jagadekamalla Pratapa (1139 A.D. - 1150 A.D.) wrote Sangita Chudamani.[3]

Kalachuryas of Kalyani

Their rule witnessed an important event in the history of Mysore. Basaveswara (1121 A.D. - 1168 A.D.) the Prime Minister of Bijjala (1146 A.D. - 1168 A.D.) initiated the movement of religious reform leading to the spread of Virasaivism.[4] It was the vachanas of Basaveswara and other Sivasaranas that inspired the dasakutas like Purandaradasa, Kanakadasa, Vijayadasa etc., to compose kirtanas.

The queen of Rayamurari Sovideva (1168 A.D. - 1177 A.D.), Savala Devi was an expert in music. Her sister Bavala Devi was an expert in the arts of music and dance. Many exponenets of music were honoured generously in his court.[1]

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[1] Abhilasitartha Chintamani has been published in three volumes by the Oriental Institute, Baroda.

[2] Nrttaratnavali of Jayasenapati, Ed. V.Raghavan - Introduction p.134

[3] Published by Oriental Institute, Baroda.

[4] Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.199

Hoysalas

Hoysalas came to power by 1116 A.D. Their capital was Dvarasamudra. Music, dance and sculpture received great encouragement from the Hoysala rulers.

The three wives of Ballala I (1100 A.D. - 1106 A.D.) were highly accomplished in music and dancing.[2] Vishnuvardhana (1111 A.D. - 1141 A.D.) the brother of Ballala I is well known for the exquisite sculptures in the temples of Chennakesava and Kappechennigaraya. The representation of various musical instruments and various dance poses in the sculptures adorning these temples testifies to the popularity of music and dance among the people.

Vishnuvardhana was an expert in music and dance. He was described by the epithets 'Sangita Prasanga Bhangee', 'Sangita Chatura Bharata'.[3] It is said that Santala, his queen, used to dance frequently in the Chennakesava temple at Belur, before an audience of experts and lay persons. She was called Nrtya Saraswati. The Madanika vigrahas depicting the various dance poses in Belur temple are considered to have been inspired by

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1. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.206
2. ibid p.227
3. E.C.IV Ng.3, 1135 A.D. Also E.C.VII Revised Ng.7 1134 A.D. published in 1979

the dances of Santala.[1] Vidyachakravarti a court vidwan of Mummadi Ballala (1292 A.D. - 1342 A.D.) wrote the work Bharata Sangraha.[2]

Yadavas of Deogiri

Though Yadavas of Deogiri were engaged in wars they patronised the art of music. Sarngadeva the author of the famous work Sangita Ratnakara adorned the court of Singhana (1210 A.D. - 1247 A.D.) of this dynasty.[3]

Vijayanagara Rulers

During the 15th and 16th centuries Vijayanagar kings bestowed on vassal chiefs tracts in Mysore on the condition of payment of tribute and rendering military service. Thus the northern parts were controlled from the capital and southern parts were placed under a viceroy with headquarters at Srirangapatna.[4] The Wodeyars of Mysore were originally the feudatories of the Vijayanagar kings controlled by the viceroys at Srirangapatna.

The period of Vijayanagar rule was an important epoch

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1. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - pp.1081-1082
2. Karnataka Music, R.Sathyanarayana in Readings on music and dance. Ed. Gowri Kuppuswamy and M.Hariharan - p.133
3. Sangitaratnakara, I, 1,5-6 - Adyar Edition
4. History of Mysore and the Yadava Dynasty, G.R.Josyer - p.15

in the political and cultural history of Mysore. The Vijayanagar kings extended generous patronage to music, dance, painting and sculpture. Some of them were themselves masters in the fine arts. The queens and other ladies of the palace were accomplished in music and dance.

Immadi Devaraya of Sangama dynasty (1426 A.D. - 1446 A.D.) patronised Saluva Gopa Tippa who was a great Sanskrit scholar and wrote works on kavya, sangita and nrtya. He is the author of the work on Tala namely - Tala Dipika.[1] Praudha Devaraya (1485 A.D.) patronised Kallinatha the author of Kalanidhi.[2]

The next ruler Saluva Narasimharaja (1485 A.D. - 1491 A.D.) patronised Sripadarayaswami of Mulabagil (1450 A.+D.) and his disciple Vyasaraya (1447 A.D.-1539 A.D.), who were the composers of kirtanas.[3] Krishnadevaraya (1506 A.D.-1529 A.D.) of Tulu dynasty was himself a poet, musician and a painter. He patronised music, dance, sculpture and painting. His court 'Bhuvana Vijayam' was the resort of scholars, poets,

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1. Bharata kosa p.248, also later Sangita literature, V.Raghavan, Sangeet Natak Akademi Bulletin No.17
2. Sangitaratnakara Vol.I p.2 Adyar edition (Kalanidhi commentary)
3. Vijayanagara Samrajya, Desai Panduranga Rao - p.88

composers and musicians.[1] Bandam Lakshmi Narayana who wrote Sangita Suryodaya[2] was a Natyacharya in Krishnadevaraya's palace and was called Abhinava Bharatacharya. Vyasaraya was the rajaguru of Krishnadevaraya.

Achyutaraya who ruled from 1532 A.D.-1542 A.D. was himself the author of Talakalavardhi.[3] Purandaradasa, Kanakadasa and Vadiraja lived during this period and contributed enormously to Kannada sacred music. Sadasiva (1543 A.D. - 1571 A.D.) gave villages as grant to Tallapakkam Annamacharya, a kirtana composer in Sanskrit and Telugu.[4]

Ramaraya son-in-law of Krishnadevaraya was himself an expert in sangita and sahitya. He has been extolled as 'Sangita Sahitya Parangata and Kalapravina' in contemporary literature.[5] He patronised Ramamatya the author of Svaramelakalanidhi.[6]

Ramaraya's reign saw the production of 'Vamadeviyam'[7] a

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1. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - pp.386-387
2. Later Sangita Literature, V.Raghavan, Sangeet Natak Akademi Bulletin No.17
3. Bharatakosa, Introduction p.22, Text p.248
4. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.424
5. ibid p.422
6. Svaramelakalanidhi, Ch.I, pp.13-25
7. Later Sangita literature, V.Raghavan, Sangeet Natak Akademi Bulletin No.17

treatise on singing and dancing cited by Lakshmidhara or Lakshmana the commentator on Gita Govinda. Lakshmidhara who wrote Sruti Ranjani a commentary on Gita Govinda and a work on Bharata sastra,[1] was a court vidwan of Tirumalaraya. (1570 A.D.-1573 A.D.)

Naiks of Keladi

After the fall of Vijayanagara the contribution to music by the Naiks of Keladi is important. Their capital was Ikkeri, Shimoga District, Sagar Taluk. Hiriya Venkatappa Naik (1582 A.D.-1629 A.D.) was a great patron of music, dance and other arts.[2] Basava Naik (1679 A.D.-1714 A.D.) was not only a patron of arts and letters but was also a great scholar. His work Sivatatva Ratnakara[3] in Sanskrit is an important work in which there are chapters dealing with music and dance.

Wodeyars

The period from 15th century to 18th century is an important period in the cultural history of Mysore as it was during this period that the Yadavas or Wodeyars ruled over Mysore and extended their patronage to music and dance. The rule of Wodeyars was equally spectacular and brilliant

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1. Later Sangita literature, V.Raghavan -Sangeet Natak Akademi Bulletin No.17
2. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.443
3. Published by Oriental Research Institute, Mysore.

as that of Vijayanagar kings.

These rulers who were great devotees, spent enormously in giving gifts of jewels to temples. They also sanctioned grants of villages to temples the revenue from which was to be spent to meet the expenses of conducting rituals in temples. Music played an important role in temple ritual.

Music also played an important role in the social life of the kings. They appointed musicians and dancers in their court to give performances on important occasions. The first ruler of this dynasty was Yaduraya.

The reign of Rajawodeyar (1578 A.D.-1617 A.D.) is an important period in the cultural history of Mysore. 'It was Rajawodeyar who inaugurated in 1610 A.D. the celebration of the Navarathri festival on a religious basis and on a spectacular scale which greatly helped to add to the lustre and increase the glamour of royalty."[1]

The court of Chamaraja Wodeyar VI (1617 A.D.-1637 A.D.) was noted for its magnificence and was fully expressive of the tastes and culture of the times. He was an accomplished person and was 'Chatushshashti Kala Pravina' i.e., an expert in all the 64 arts. He systematically practised music,

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1. History of Mysore and the Yadava dynasty, G.R.Josyer - p.29

particularly on the lute, in addition to his other accomplishments.[1] Tirumalaraya in his 'Chikkadevaraya Vamsavali' and his contemporary writers Chikkupadhyaya and Chidananda give descriptions of the dazzling splendour and culture of his court in their works.

Rajawodeyar II (1637 A.D.-1638 A.D.) is referred to as Sangita lola and Sahitya Ratnakara.[2]

Kantirava Narasaraja Wodeyar (1638 A.D.-1659 A.D.) arranged for setting apart the revenues of fertile villages for the conduct of daily, fortnightly, monthly and yearly services to the presiding deity of the Lakshminarasimha temple at Srirangapatna.[3] He has also given grants to many other temples at Mysore, Melkote, Nanjangud etc. Music, dance and poetry occupied a prominent place in society during his reign. The following quotation from 'Kantirava Narasaraja Vijayam' by Govinda Vaidya refers to the instrumentalists like nagasvara players, Tavil players, etc.,

Taladhariga maddaliga nagasara mauri
yalapiga natuvigara grha salu vididurajipudu[4]

Dance was a very popular art and it seems to have attained a high standard of technical perfection.

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1. History of Mysore Vol.I, Hayavadana Rao - p.101
2. Jayachamaraja Wodeyaru, Dayananda Turke
3. History of Mysore Vol.I, Hayavadana Rao - p.166
4. Kantirava Narasaraja Vijayam, Ed. B.Shyama Sastri - verse 56

Krishnayya a lute player and Bharati Nanja a poet and musician were his personal servants. The ladies of his court were proficient in music, dance, poetry etc.[1]

The Durbar used to be held in the Lakshmi Vilasa Chamber[2] of his palace at Srirangapatna for which musicians, poets, vedic scholars, bharatis (reciters of Bharata) etc. were invited. Dancing, music of the lute, drama, recitation and expounding of the epics were among the principal items of the programme.[3]

Mahanavami used to be celebrated in a grand manner every year. 'Kantirava Narasaraja Vijayam' of Govinda Vaidya gives an elaborate picture of this festival as conducted in September 1647 A.D. The palace was beautified, camps were laid out for the lodging of the invitees among whom scholars, reciters, musicians and actors were included. The king seated in the palanquin would proceed to the Durbar hall accompanied by instrumental music.

In the evenings the programme would consist of dances, including kolattam, enactment of the Dasavataras by the Bhagavatas, vocal music and music of the lute, musical recitation of the Mahabharata and Ramayana by the Bharatis. The Durbaris would be honoured with betel and clothes.[4]

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1. History of Mysore, Hayavadana Rao - p.182 Vol.I
2. E.C.V(1) and (2) Ag.64, text p.767, B.L.Rice
3. History of Mysore, Hayavadana Rao - p.183 Vol.I
4. ibid pp.187-191

On the 9th day after Ayudha pooja various items of services such as music, dance, etc. were performed. On the 10th day the king used to go in procession to the Samimantapa to conduct Samipuja in the evening accompanied by instrumental music.[1] The next day musicians, scholars etc. were honoured with presents, jewels, clothes etc.[2] Thus music was part and parcel of the celebrations of Mahanavami festival.

Kantirava Narasaraja Wodeyar had the titles 'Sarasa Vidya Visarada',[3] 'Sangita Sahitya Sastra Visarada'[4] for his knowledge in music.

Devaraja Wodeyar (1659 A.D.-1673 A.D.) gave grants of villages for the conduct of rituals in temples. He patronised scholars by giving them villages as grants. Alasingararya was a pauranika in his court. For expounding Yudishtira parva of Mahabharata he was given Natanahalli and Biruballi of Madhugere of Narasipura Hobli as gift.[5] In the Durbar, the King was surrounded by ministers, scholars, musicians etc. Music, dance, drama flourished in his court.[6]

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[1] Kantirava Narasaraja Vijayam, Ed. B.Shyama Sastri -verse No. 26, p.416. Ch.XXII
[2] ibid verse No.109, p.430 Ch.XXII
[3] ibid I verse No.25
[4] ibid XXV Prose passage p.467
[5] History of Mysore, Vol.I, Hayavadana Rao - p.249
[6] ibid p.248

Chikkadevaraja Wodeyar (1673 A.D.-1704 A.D.) acquired proficiency in drama, rhetoric poetry, puranas and music including lute. He was trained in the appreciation of music.[1]

He not only constructed new temples but also gave villages as grants for their maintenance through out the year. References to his scholarship and interest in music are found in the works of his court poets.

The following quotation is found in Mitravinda Govinda:

'Sangita Sahityarasa pramodita hrdayanum kovidam, Rasajnam, aneka sahiti madhurya tara sangita sravana lola sangita sahitya dolpanaraidu vainikarol pravina nereyam'[2]

He could play on the vina endowing it with life and enrapturing his audience.[3]

The Durbar was held in the magnificient court hall of the palace known as Saundarya vilasa.[4] The king would proceed to Durbar hall accompanied by panchamaha vadya and other emblems like the umbrella, chauri and the courtezans.[5]

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[1] History of Mysore Vol.I, Hayavadana Rao - p.503
[2] Mitravinda Govinda, Ed. S.G.Narasimhachar and M.A.Ramanuja Iyengar - Ch.I, p.4
[3] Chikkadevaraja Vijayam, Ed. S.G.Narasimhachar and M.A.Ramanuja Iyengar - Ch.IV, verse No.111-116 pp.87-88
[4] History of Mysore Vol.I, Hayavadana Rao - p.391
[5] ibid p.392

In the Durbar hall there were Gamakis, musicians, vainikas, dancers etc.[1] Vocal and instrumental music played an important part in the programme of Durbar. Instruments like Shankha, Bheri, Murasu, Jambaka, Dindima, Muraja, Dhakka, Tambatta, Venu, Vina, Kahala, Panchamahavadya are mentioned in many works.

Chikkadevaraya sent an embassy of friendship to emperor Aurangazeb in 1699 A.D. Among the several presents despatched in return by Aurangazeb was the Naubat Band. The band was played at the gates of the palace at set times of the day. This practice continued for two and a half centuries.[2]

Chikkadevaraya has composed a 'Gita prabandha' in the form of Saptapadi.[3] On the model of Gita Govinda he composed an opera called Gita Gopala.[4]

Ramayana Tirumalaraya reciter of the Ramayana in his court was proficient in music.[5]

Krishnaraja Wodeyar I or Dodda Krishnaraja Wodeyar (1714

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1. Divyasuri Charite, Chikkupadhyaya - Ch.I, verse 87-89 p.15
2. History of Mysore and Yadava dynasty, G.R.Josyer - p.42
3. Tirumalaraya mattu Chikkadevaraja Wodeyaru, L.Basavaraju - p.105
4. 'Gita Gopala', Article by B.V.K.Sastri, Journal of Music Academy, Madras - Vol.XLII (1971)
5. E.C.III (I) Sr.64 (1722), text in p.75, translation in p.24

A.D.-1732 A.D.) gave villages as grants to temples at Tirupati, Kanchipuram, Melkote, Belur etc. and endowed agraharas for vedic scholars.[1] Melkote, Tondanur and Kalale were among the flourishing centres of cultural activities. The king used to spend most of his time listening to music.[2]

During the time of Chamaraja Wodeyar VII (1732 A.D.-1734 A.D.) Srirangapatna was a flourishing centre of social and cultural life.[3] Krishnaraja Wodeyar II (1734 A.D. - 1766 A.D.) used to conduct the Mahanavami festival in a grand scale. Kalale Nanjaraja a well known political figure in Mysore history during 18th century who was the author of Gita Gangadhara[4] was a sarvadhikari and controlled all administration. Gita Gangadhara is an epic poem on Siva modelled on Gita Govinda of Jayadeva.

During the reign of Krishnaraja Wodeyar II, Hyder Ali who had joined his service became very powerful. He was practically the ruler of Mysore, reducing the successors of Krishnaraja Wodeyar II to mere figureheads.[5]

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1. History of Mysore, Vol.II, Hayavadana Rao - pp.30-31
2. ibid p.34
3. ibid p.50
4. 'Gita Gangadhara' Article by B.V.K.Sastri - Journal of the Music Academy, Vol.XLIII
5. Karnatakada Ithihasa Darshana, M.V.Krishna Rao and M.Keshava Bhat - p.552

After the death of Hyder Ali, his son Tippu Sultan assumed power. Although Hyder Ali and Tippu Sultan were muslims they were tolerant towards other religions. They continued the grants to temples. Tippu presented gold and silver articles to many of the Hindu temples. The Nagari[1] presented by him to the Narasimhaswami temple at Melkote is still being played every day during the recitation of Sahasranamam in the morning and evening. (vide plate No.I)

The queen of Immadi Krishnaraja Wodeyar Lakshammanni struggled hard to put down the power of Tippu Sultan with the help of the British. After the fall of Tippu Sultan in the fourth Mysore War in 1799, Lakshammanni installed Mummadi Krishnaraja Wodeyar on the throne.[2] Having no male issue she had adopted Khasa Chamaraja Wodeyar, whose son was Mummadi Krishnaraja Wodeyar.

The ascent of Mummadi Krishnaraja Wodeyar ushered in the golden age in the history of music in Mysore. The study of this period extending over the rule of Mummadi Krishnaraja Wodeyar, Chamaraja Wodeyar X, Nalvadi Krishnaraja Wodeyar and Jaya Chamaraja Wodeyar is taken up in the subsequent chapters.

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1. Annual report of the Mysore Archeological Dept.,1916
2. Biography of Sri Chamarajendra Wodeyar, M.Singraiya - p.24

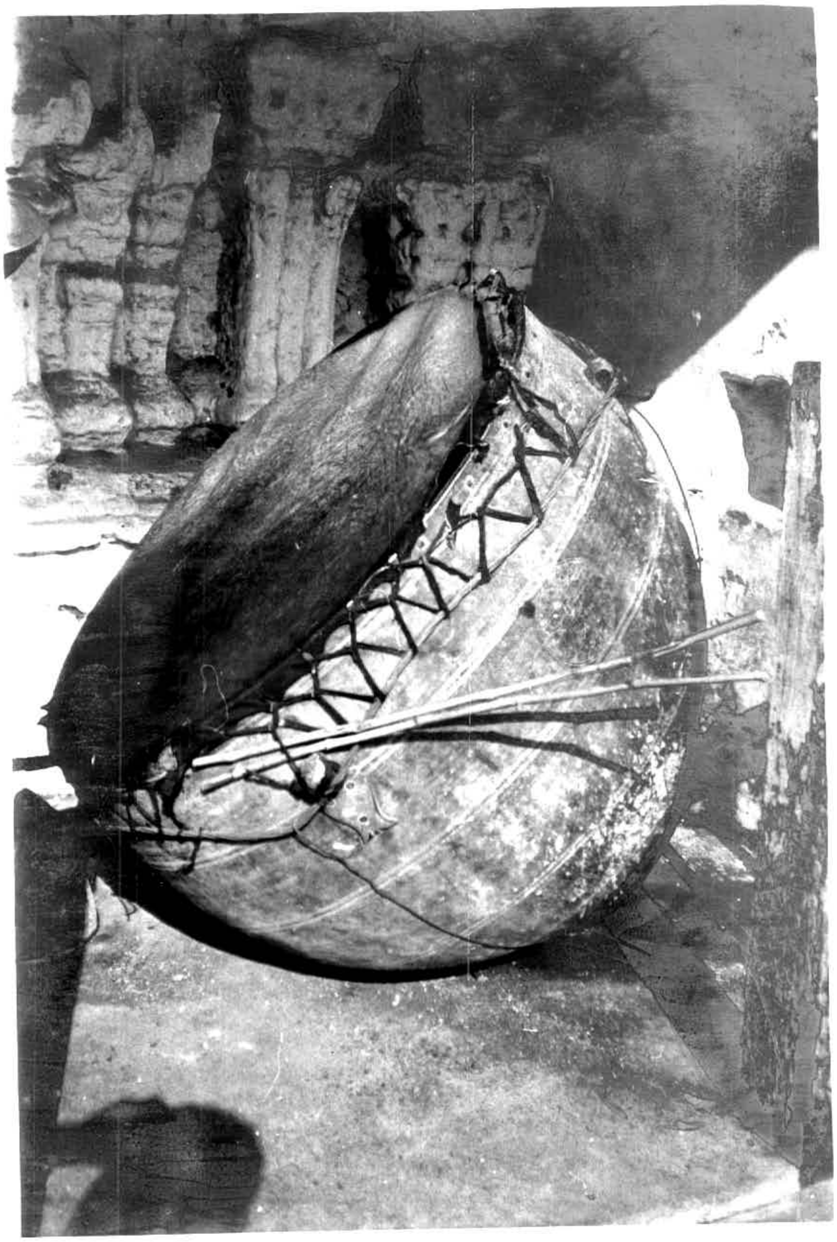

PLATE No.I. Nagari presented by Tippu Sultan kept in Narasimhaswami Temple at Melkote.

CHAPTER II

CONTRIBUTION TO MUSIC BY RULERS OF MYSORE

The long and continuous musical tradition in Mysore which has been nurtured and presefved by its various rulers since many centuries reached its peak of excellence during 19th and first half of 20th centuries under the reign of the last four Wodeyar rulers. It was during this period that many eminent musicians made Mysore their home and many vidwans from other places who wished for recognition visited the Royal Court of Mysore.

There was no dearth of occasions for the performance of music. Music had a part in all functions, from the daily and periodical utsavas of the temples to the entertainment of visiting dignitaries in the Darbar. Concerts were arranged to mark every important event in the palace. Birthdays, upanayanams, weddings and coronations were all conducted with festivities in which music and dance played a major role. New compositions were called for during Vardhanti (Birthday) and Pattabhisheka (Coronation) festivals of Yuvarajas and Maharajas.

The Mahanavami or Navaratri utsava was the most important religious festival celebrated by the Mysore rulers. The last four Wodeyars continued the tradition of celebrating this festival on a spectacular scale. The entertainment in the evenings included music of all varieties like Karnatic, Hindustani, Western, Light, Folk, Band music and Folk dances like Dummy horse show, Kummi, Kolattam etc., Nagaswaram played an indispensable part in the celebrations. On the tenth day, musicians among other vidwans were honoured with titles and presents.

Besides festive occasions, there were other opportunities for musicians to display their art. Since the rulers were connoisseurs with a deep interest in music, they cultivated their taste in music by listening th vidwans and by holding discussions on musical topics. Members of the royal family who were musically inclined were tutored by eminent musicians of the Court. All the four rulers of this period were proficient in music, Mummadi Krishnaraja Wodeyar being the author of treatises on music and Jayachamaraja Wodeyar making a mark as a composer. The service done to music by these Wodeyar rulers was manifold and can be studied under two broad divisions :

1. Patronage of Music,
2. Contribution to Music as Composers and Musicologists.[1]

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[1] Their role as musicologists will be dealt with in the fourth Chapter.

ROYAL PATRONAGE

The Wodeyars adopted various measures to encourage the art of music. The contribution of the last four Wodeyars to music as patrons was extensive and varied and can be itemised as follows :-

1) Musicians, vocalists and instrumentalists were appointed as Court vidwans with a monthly honorarium. Musicians proficient in Karnatic, Hindustani and Western systems were appointed in the Court.

2) Musicians from other States were invited to perform in the palace. To enable the public to listen to music concerts, loud speakers were fixed at various points.

3) The concerts of local musicians were arranged and they were honoured suitably.

4) Musicians and musicologists were honoured with titles like Vainika Sikhamani, Gayaka Sikhamani, Ganavisarada, Sangita Ratna, Sangita Sastra Visarada etc., according to their specialisation in the various spheres of music.

5) Encouragement was given to deserving Court vidwans and their children to improve their knowledge in

music by sponsoring their training under experts.

6) Court vidwans were deputed to participate in music conferences.

7) Deserving court vidwans were housed in free quarters.

8) Grants of land and houses were given to needy musicians.

9) Grants of villages were given as a reward for merit.

10) Family Pensions were awarded to the descendants of Court musicians.

11) The performances of great stalwarts were recorded. Gramaphone records of Hindustani, Karnatic and Western music were also collected. A record library was maintained.

12) The vidwans of the Court were encouraged to widen their knowledge in other systems of music, Hindustani and Western. Many vidwans were sent for the Trinity examination, London.

13) Competitions in composing songs were held and prizes awarded.

14) Financial aid was given for publication of books on music.

15) A music school called 'Royal School of Music' was started in the palace to give an opportunity to all those who were interested in music to learn under

25) Orchestral programmes were conducted every week for the benefit of patients in the T.B. Sanatorium.

26) Dancers were appointed in the Court.

27) Apart from providing financial assistance, security and incentives like prizes and other rewards, the royal patrons exhibited a genuine interest in listening to music and learning under great vidwans.

All the work done by musicians beyond their specified duties was compensated adequately.

Having enumerated the various measures adopted by the four Wodeyars to promote music, in general, specific instances which have been recorded in each successive reign will be dealt with in the ensuing Chapters.

MUMMADI KRISHNARAJA WODEYAR

Political Situation:

Mummadi Krishnaraja Wodeyar was installed on the throne of Mysore in 1799, when he was 5 years old. Lakshammanni, his guardian, gave him good education. When he attained majority, there were troubles from all sides. The Marathas and the Palegars of Ikkeri, Tarikere etc., were creating trouble and there was general discontent with the revenue system. For the British, this was the right time to strengthen their hold on the State. On the plea of maladministration, the British officials took over its governance and the Maharaja was left with only his titular dignity and a liberal allowance.[1]

The King devoted much of his time and means for encouraging the arts and literature. The Courts of Tanjore and of the Peshwas having ceased to exist early in the century, the Royal Court of Mysore became the only centre of men of learning in the Deccan and Mummadi Krishnaraja Wodeyar even surpassed Chikkadevaraya in his devotion to music.[2]

The service rendered to music by the endowment of temples:

Mummadi Krishnaraja Wodeyar spent large sums of money in building, maintaining and restoring temples. He endowed new temples like Chamarajeswara temple at Chamarajanagar and Krishnaswamy temple at Mysore. He granted gifts of villages for daily pooja, varotsava, pakshotsava, masotsava, samvatsarotsava, parayana, rathotsava, etc., of Chamarajeswara. Musicians were employed to perform 'Seva' as a part of all these rituals. Grants were given to nagaswaram players, cymbal players etc., for their own maintenance.[3]

Devarajammanni, the queen of Mummadi Krishnaraja Wodeyar constructed Mahadiswara temple at Varuna near Mysore. Towards the expenses of the daily pooja, she gave land as sarvamanya.[4]

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1. History of Karnataka, Muthanna, P.213
2. History of Mysore and Yadava Dynasty, G.R. Josyer, P.101
3. Annals of the Mysore Royal Family, P.133 and 139
4. Inscription of May 30, 1828 (V.A.166) in the temple vide article 'Itihasada Nenapugalu', H.R. Ranganatha Bhat, Sudha, 16-10-1977

An example of appointment of musicians attached to temples is that of Chikka Lakshminaranappa, a vainika and composer in the Prasanna Krishnaswami temple, constructed within the palace by Mummadi Krishnaraja Wodeyar. This musician had to perform music as part of the daily pooja. The King also made it a hereditary profession of his family.[1]

Housing facilities provided :

In memory of his father,he named a group of several villages as Chamarajanagar, where he accommodated vocalists, vainikas, doctors and others employed in the palace by constructing houses and providing all other facilities.[2]

Appointment and Patronage of Court vidwans :

Mummadi Krishnaraja Wodeyar made several new appointments of vocalists as well as instrumentalists in the Court. The musicians who adorned his Court were Vina Venkatasubbaiah, his brother Anantasubbaiah, Mysore Sadasiva Rao, Vina Dodda Seshanna, Vina Sambayya, Vina Chikka Ramappa, Lalgudi Ramayya, Dodda Subba Rao, Chikka Subba Rao, Appukutti Nattuvanar, Bharati Annayya, Chinniah (one among the Tanjore Quartette), Kanjira Radhakrishna Ayyar, Sangita Subba Rao, Ayyavayya (disciple of Tyagaraja) Sonti Venkataramanayya, Vina Shamanna,

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1. Bhairavi Lakshminaranappa, L. Raja Rao, P.6
2. Annals of the Royal Mysore Family, P.Ramakrishna Rao, P.133

Vina Padmanabhaiah, Alasur Krishnayyar, Kalahastayya, Atma Ramayya and Savyasachi Iyengar.

Vina Venkatasubbiah : Among the Court vidwans, Vina Venkatasubbaiah was held in high regard by the ruler who even composed a sahitya in praise of him and asked him to set it to music.[1] Venkatasubbiah was further honoured for tuning this sahitya as a sapta tala gita, with the reward of a golden vina, gem encrusted bracelet and a number of villages. The names of these villages have been recorded as Chakkur, Kalihundi, Sankarahalli in Heggada Devanakote Taluk and Gaudagere, Alakere and Hanakere in Mandya Taluk. He was also praised as 'Vainika Siromani' by the king in the sahitya of the gita. In addition, he was granted a monthly pension of five hundred varahas, sixty seers of rice and other provisions. All these information was provided by Svaramurty Venkata Narayana Rao, himself a vidwan of the Mysore Court.

Vina Venkatasubbiah was raised to the position of Bakshi (i.e., Chief Musician) with supervisory powers. It was the duty of the Bakshi to direct the activities of the other musicians, recommend names for awards and permit artists from other States to have audience with the ruler.[2] Bakshi Venkatasubbiah wielded

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1. The notation for the Sapta tala gita was kindly given to me by grandson of Vina Seshanna

2. Compositions of Vina Seshanna, Ed. B.K. Padmanabha Rao and others P.XVIII

much influence and he was housed in a palatial mansion. He was conducted to Court in a palanquin with other palace honours.[1]

Sonti Venkataramanayya : The appointment of Sonti Venkataramanayya, guru of Tyagaraja, as a court vidwan has an interesting prelude. He once gave a performance in Venkatasubbaiah's house to which the ruler had been invited. His elaborate and at the same time brilliant alapana of Dvijavanti raga so impressed the ruler that he was immediately appointed into the Court. Besides being honoured with Kanakabhisheka, Venkataramanayya was gifted a house. He served with a monthly honorarium of sixty varahas (1 varaha = 3½ Rupees), sixty seers of rice and other provisions. These details have been recorded by Vasudevachar, the well known composer who later served in the Court of Mysore, in his book 'Na Kanda Kalavidaru' (P. 6 - 8). The information was also confirmed by Svaramurthy Venkatanarayana Rao in a personal interview.

Mysore Sadasiva Rao : Another Court vidwan whose music was much admired by the royal patron was Mysore Sadasiva Rao. On one occasion, the ruler is reported to have listened to his alapana of Todi for a whole night at the bhajana mandira.[2]

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1. Na Kanda Kalavidaru, Vasudevachar - P.5
2. Compositions of Mysore Sadasiva Rao, Ed.N.Chennakeshavaiah - P.xvi

He instituted a grant in favour of the musician which was continued as a pension to his descendants also.[1]

Sadasiva Rao has expressed his regard for his patron in a few compositions. In his pada varna "E Maguva" in Dhanyasi raga Krishnaraja Wodeyar is the Nayaka. The grand Vishnu pooja performed by the ruler has been described vividly in his composition "Dorekenunedu Sri Krishnudu" in Devangandhari raga.[2] He has also composed a tillana on his patron in Purvikalyani raga.

Vina Padmanabhiah : The appointment of Vina Padmanabhiah in the Court has an interesting background. The ruler had the habit of conversing with vidwans after the Sivapuja which he performed in the evenings. On one such occasion, an interpretation of Sangita Ratnakara made by the Court vidwan Vina Sambayya was under dispute. Vina Padmanabhaiah, who was present, pointed out the error in the interpretation. Impressed by his scholarship, the ruler appointed him immediately with an honorarium of three hanas per month.[3]

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1. Compositions of Mysore Sadasiva Rao, XIX
2. ibid - P. 116
3. Na Kanda Kalavidaru, Vasudevachar, pp. 107 - 108

Encouragement to young talents :

Chikkaramappa, the disciple of Vina Venkatasubbiah began serving in the Court with an honorarium of six varahas per month. He succeeded Venkatasubbiah as Bakshi.[1] Four generations of his family seem to have enjoyed the patronage of the Mysore Court.[2] His son, the famous Vina Seshanna, was early taken under his wing by the patron. The Ruler's interest in the young prodigy was awakened on a Sivaratri in the early 1860s. The ruler made it a practice to keep vigil on Sivaratri listening to music. The musicians (of the Court) would expound on a pallavi, taking turns. On this particular night, the child Seshanna, who had accompanied Chikkaramappa to the Court, comprehended an intricate pallavi begun by a visiting vidwan immediately and sang it. The ruler was so impressed by his talent that he gifted him a pair of shawls and a pearl necklace.[3]

Visiting Musicians :

Besides appointing talented musicians as court vidwans, looking after their welfare, encouraging them with titles and gifts and also taking care of the education of gifted young musicians among their off-spring, Mummadi Krishnaraja Wodeyar

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1. Na Kanda Kalavidaru, Vasudevachar, P.9
2. Svaramurty Venkatanarayana Rao, the grandson of Vina Seshanna belonging to the last.
3. Na Kanda Kalavidaru, Vasudevachar, P. 10

promoted musical activity in the court by inviting eminent musicians from other regions and States to perform at the Durbar. He honoured them on a grand scale but was no less generous in his treatment of musicians who came to Mysore to seek his patronage. Instances have been recorded of visiting musicians being frustrated in their attempts to gain entry to the Court. In such cases, they tried to attract the attention of the ruler by performing at conspicuous public places, such as the Chamundi hill. Once their talent was noted by the ruler, they were assured of concerts in the durbar and gifts. Some of the visiting musicians composed songs on the Mysore rulers and their tutelary deity, Chamundesvari.

The great composers Vina Kuppayyar and Manambuchavadi Venkatasubbiah, both famous as the disciples of Tyagaraja, are reported to have visited Mysore. The kriti 'Intapara kelanamma' of Vina Kuppayyar in Begada is in praise of Goddess Chamundeswari and the second charana refers to the ruler Krishnaraja Wodeyar. Professor Sambamoorthy asserts that this composer visited Mysore about the year 1856.[1] He also states that Manambuchavadi Venkatasubbiah was honoured by the ruler of Mysore.[2]

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[1] Great composers Volume II, P.Sambamoorthy, P.195

[2] ibid, P. 200

Vina Krishnayya, the son of Pachimiriam Adiyappayya is reported to have been honoured by Mummadi Krishnaraja Wodeyar. An expert in laya, he is reported to have composed Sapta talesvaram in honour of this ruler.[1]

Anandadasa of Surapura, the composer of Javalis in Kannada, was a musician in the court of Gadwal. He performed in the Court of Mummadi Krishnaraja Wodeyar and was honoured with Kanakabhisheka. He was well versed in Hindustani music and was also a Kathakalakshepa performer.[2] The famous song, 'Kandudhanyanade' was composed by him. Mysore Sadasiva Rao and Vina Sambayya are reported to have admired his kirtanas.[3]

Balalila Mahant Sivayogi, the Swami of Virakta mutt, Talagunda, who composed songs on moral themes was honoured by Mummadi Krishnaraja Wodeyar.[4]

The eminent vocalists Periya Vaithi and Chinna Vaithi seem to have met with initial frustration in their attempt to impress the ruler. Unable to gain entry to the palace, they are reported to have sung an elaborate pallavi, sitting

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1. Sangita Sampradaya Pradarsini, Subbarama Dikshitar, P.15
2. Kannada Javaligalu, K.V. Achar, P.90
3. Haridasa Kirtana Sudhasagara, Vol.III, Chennakesavich, PP 134, 135.
4. Karnatakada Itihasa Darshana, M.V.Krishna Rao and M. Kesavabhat, P.1212

by the side of the road leading to the royal cemetery in the guise of mendicants. The ruler who was on a regular visit to the place, heard them and invited them to the Court. Their concerts were arranged and they were accorded special honours.[1]

The brothers Sundaram and Subba Rao came from Tiruchy to exhibit their talents before Mummadi Krishnaraja Wodeyar but could not get an opportunity to do so. The King who came to know of this when they were about to leave, arranged their concerts in the palace and honoured them.[2]

Patronage to Allied Arts :

The rulers of Mysore indirectly contributed to music by nurturing allied arts in which music played a large role. Often, fine musicians emerged from families of Yakshagana players and pauranikas.

Mummadi Krishnaraja Wodeyar was a lover of Yakshagana. Once, he witnessed a Yakshagana performance of 'Dasavatara' at Dharmasthala and invited the troupe to Mysore. Some of the members of the troupe who came to Mysore for the performance settled down at Mysore itself and hence they were referred to as 'Bidaradavaru'. Vishwanathiah, the father of Bidaram

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[1] South Indian Music, Vol.VI, P Sambamoorthy, P.254

[2] Na Kanda Kalavidaru, K Vasudevachar, P.70

Krishnappa was a member of this troupe and that is how the famous Bidaram Krishnappa came to the court of Mysore.[1]

Subramanyachar, the father of the famous composer, Vasudevachar, was appointed a pauranika in the Court of Krishnaraja Wodeyar. He used to give discourses on the Bhagavata every day. He was a great scholar in Sanskrit and also a musician. The ruler had a great admiration for his fine voice and deep erudition.[2]

CHAMARAJA WODEYAR - X

After the death of Mummadi Krishnaraja Wodeyar, his adopted son Chamaraja Wodeyar - X ascended the throne. He ruled from 1868 A.D. to 1894 A.D.

Chamaraja Wodeyar-X was very much interested in music. He used to listen to music with great interest. He also used to play on instruments when he was alone.[3]

Court Vidwans appointed by Chamaraja Wodeyar :

In addition to the vidwans appointed by his predecessor, Chamaraja Wodeyar appointed Karigiri Rao, Vina Seshanna, Vina Subbanna, Giribhattara, Thammaiah, Muthuswamy Thevar, Sundara Sastri, Mysore Vasudevachar, Subba Rao (guru of Karigiri Rao)

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1. N-a Kanda Kalavidaru, Vasudevachar, P.38 also Bidaram Krishnappa, M Cheluvarayaswami, pp 4,5
2. Vaggeyakara Vasudevachar, S Krishnamurthy, P. 5 & 7
3. Biography of Sri Chamarajendra Wodeyar Bahadur, M.Singraiya, P.212, 213

and many others. The Hindustani musicians, Gulam Bai of Udaipur, Pir Khan Daroga and Hyder Bhaksh were also appointed as his court musicians. An Englishman, Defris, was appointed as band master.

Of the musicians of the court, Subbanna and Seshanna were closest to the ruler. Subbanna and Chamaraja Wodeyar had studied in the same school. The ruler spent most of his time with Seshanna and Subbanna, accompanying the duo on the Violin. Subbanna, on these occasions, used to sing and Seshanna used to play on the Vina.[1]

Vina Seshanna has composed several varnas and tillanas on his patron. The famous Jhinjhoti tillana, 'Dhirana tana dhimta' was composed by him when there was a delay in his request for funds being granted. The charana of this composition expresses his total dependence on 'Chamarajendra' in a melting manner. When Subbanna sang this piece to the ruler on behalf of his friend, the ruler was moved and immediately made generous grant to Seshanna.[2] Later musicians seem to have substituted 'Krishnarajendra' for 'Chamarajendra' as Seshanna continued to serve as a Vidwan in the court of Nalwadi Krishnaraja Wodeyar. The popular version of this tillana still contains this error.[3]

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1. Vina Seshanna, V.N. Rao, PP. 33 & 34
2. ibid, P. 37
3. The text contains the reading 'Krishnarajendra' in 'Sri Kriti Mani Malai', R.Rangaramanuja Iyengar, P.736 - The reading in 'Compositions of Vina Seshanna' published by Sangita Kalabhivardhini Sabha, Mysore is Chamarajendra P.187

was given to Vina Padmanabhiah. Besides, he was given five acres of land in Gandhanahalli, Chamaraja Nale, Krishnaraja Nagar, Yedatore Taluk.[1]

Visiting Musicians :

Among prominent musicians who visited the Court of Mysore during the reign of Chamaraja Wodeyar, Pallavi Sesha Iyer was one. Failing in his efforts to get an opportunity to sing before the King, he is reported to have stationed himself on Chamundi Hill on one Friday to catch the attention of the ruler knowing that the King would come there every Friday. He was noticed by the ruler and invited to the palace. That night, Pallavi Sesha Iyer is reported to have composed his famous Tillana in Dhanyasi Raga, in which the patron is addressed as 'Chama Bhupa'. Special honours were bestowed on him by the Maharaja after hearing his concert.[2]

Maha Vaidyanatha Iyer, the famous musician of the 19th century was invited by Chamaraja Wodeyar to perform in the Durbar. He was given a special silk gown to wear for the performance as he hesitated to wear the customary coat. The turban which he was given to wear was decorated with a kalki sgram, a special mark of honour. During the course of that

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1. A copy of the document in possession of Sri S Anantapadmanabha Rao was verified.
2. South Indian Music, Vol.VI, P.Sambamoorthy, P.256

concert, he sang 'Chintayamam' in Bhairavi which was recorded on Edison's phonograph. The record was reportedly destroyed in the fire that broke out in the Jaganmohan palace.[1]

Patnam Subrahmanya Iyer who had specialised in singing Begada raga for which he was called as Begada Subrahmanya Iyer is said to have sung Begada for 3 consecutive days before the Maharaja, singing elaborate alapana of Begada on the first day, tana and pallavi on the second day and Kalpana svara on the third day and won the appreciation of those who had assembled there. He is said to have received a pair of bracelets for his Tillana, 'Tirana dhim dhim Tirana' in Jinjhoti raga.[2]

The renowned violinist Thirukkodikkaval Krishnayyar was invited by Chamaraja Wodeyar. He is reported to have given a solo performance in the Durbar and received the honours of Khillattu and one thousand silver coins.[3]

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1. Dictionary of South Indian Music and Musicians, Vol.III, P. Sambamoorthy, P.34
2. Karnatic music composers : article, Musuri Subrahmanya Iyer, Hindu, dated 11.1.1970.
3. Na Kanda Kalavidaru, K.Vasudevachar, P.81

Visiting Hindustani Musicians :

Among the Hindustani Musicians who visited the court of Chamaraja Wodeyar, Gohar Jan the famous thumri singer was much appreciated. She was a regular visitor during Vardhanti and Dasara festivals and was accorded special honours.[1]

Maulana Baksh, a visitor from Baroda, is reported to have impressed the ruler with his performance on Jalatarangam, which was emulated by Vina Seshanna.[2]

The great singer Abdul Karim Khan was invited early in his career to perform during the Dasara celebrations of 1880. His elaboration of Todi on this occasion was very impressive. He was honoured with todas and a lace shawl. Shabu Khan, another Hindustani musician peportedly performed in Chamaraja Wodeyar's court and received honours.[3]

Patronage of Allied Arts :

Chamaraja Wodeyar is best known for his patronage of Drama. He founded Sri Chamarajendra Karnataka Nataka Sabha in 1882 and provided all facilities to the troupe to stage dramas.[4] Musical ability of a high order was required of a player in drama in those days. The famous musician Bidaram Krishnappa acted in the plays staged by this troupe. The court musician Giribhattara Tammaiah was also an actor.[1]

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[1] Nadayatre, Vasanta Kavali - P.37
[2] Na Kanda Kalavidaru, Vasudevachar - P.28.
[3] Khan Saheb Abdul Karim Khan, N.K.Kulakarni - P.13

The court poet Basavappa Shastri also known as Abhinava Kalidasa, translated several dramas of Kalidasa into Kannada. He was a gamaki (reciter of the epics) and was well versed in music. The song 'Kayau Sri Gauri' which has become part of the Mysore court ritual was composed by him.[2]

Preservation of Books on Music :

Chamaraja Wodeyar founded the Oriental Library in Mysore in 1891 A.D.[3] In this library, books on several subjects including music were preserved.

Reference has already been made to the recording of Mahavaidyanatha Aiyar's music. Unfortunately, much of the record library in the Mysore Palace seems to have been destroyed in the fire accident in 1897.[4]

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1. Bidaram Krishnappa, M Cheluvarayaswami, PP. 12 & 13
2. Basavappa Sastri, Hampana and Kavyajeevi, PP. 33 - 36
3. Biography of Sri Chamarajendra Wodeyar Bahadur, Singriah, P. 201
4. ibid, P. 203

Patronage to Western Music :

Chamaraja Wodeyar was interested in Western music also. Defris was a band master in his Court who gave training in Western music to his son Nalwadi Krishnaraja Wodeyar.[1]

NALWADI KRISHNARAJA WODEYAR

Nalwadi Krishnaraja Wodeyar, the eldest son of Chamaraja Wodeyar ascended the throne in 1895 A.D. As he was only 10 years old at that time, his mother acted as regent.

The reign of Nalvadi Krishnaraja Wodeyar (1895 - 1940) can be considered as the brightest period in the musical history of Mysore. It was during his period that the maximum number of contemporary musicians were drawn into the service of the royal court, and almost all the musicians of repute from other states were invited to the palace.

Court Vidwans appointed by Nalvadi Krishnaraja Wodeyar :

Musicians of Karnatic, Hindustani and Western systems adorned his court. The musicians who were appointed in addition to the vidwans who were already in the court were Titte Narayana Iyengar, Palaghat Anantarama Bhagavatar, Venkatagiriappa, Venkatesa Iyengar, Muthiah Bhagavatar, Bhairavi Lakshminaranappa, Bidaram Krishnappa, Chikka Rama Rao, Hulugur Krishnachar, Rachappa, Gotuvadyam Narayana Iyengar, Tiruchendur

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1. Biography of Chamarajendra Wodeyar Bahadur, Sringariah, P.395

Jalatarangam Appadurai Iyengar, Belakavadi Srinivasa Iyengar, Vina Sivaramaiah, Tayappa, Sosale Ramadas, Pudukottai Ganapati Iyer, S. Subramahnaya Iyer, Narayana Bhagavatar, Padmanabha Iyer, Bhagavadisuarar, A.S. Sivarudrappa, Chintalapalli Venkatarao, Chintalapalli Ramachandra Rao, Ramanna, Svaramurty Venkatanarayana Rao, Titte Krishna Iyengar, T. Chowdiah, B.Devendrappa, Tabla Sinappa, R.S. Kesavamurthy, V.Doreswami Iyengar, B.M. Sivappa, Tabla Seshappa, Hindustani musicians like Ustad Fiaz Khan, Natan Khan, Indubala, Khan Saheb Barkattullah Khan, Gohar Jan, Abdullah Khan, Vilayat Hussain Khan and Western musicians like Defris, Otto Schmidt and Narasinga Rao.

Titles and Honours bestowed by Nalvadi Krishnaraja Wodeyar :

Nalvadi Krishnaraja Wodeyar adopted several measures to encourage musicians, of which, the awarding of titles and honours was one. The discerning appreciation of merit expressed by granting titles such as Vainika Sikamani, Gayaka Sikamani, Gana Visarada, Vainika Pravina and Sangita Sastra Visarada, according to the fields of specialisation of the recipients must have spurred them on to greater achievements.

When court vidwans were honoured by other States, special felicitations were arranged in Mysore. For instance, when Vina Seshanna was gifted a palanquin by Sayyaji Rao Gaekwad in 1911 A.D., Krishnaraja Wodeyar expressed his appreciation of the honour by arranging to take Seshanna in procession in the same palanquin from Kallukotti to the Brahamapuri entrance of the Palace with palace honours.[1]

Vina Seshanna's excellence as a Vainika was recognised by the award of the title 'Vainika Shikhamani' in 1902 with the additional honours of toda and khillattu.[2] Vina Subbanna was honoured with the title 'Vainika Pravina'.[3] The same title was conferred on Venkatagiriappa in 1936 along with todas emblazoned with the gandaberunda and costly khillattu,[4] Bulugur Krishnachar's proficiency in musicology and in playing on the kinnari was recognised by the award of the titles 'Sangita Sastra Visarada' and 'Kinnari Vidwan'. He was also presented with a gold bracelet.[5]

The eminent vocalist and composer, Muthiah Bhagavatar was honoured with the title 'Gayaka Shikhamani' in 1928.[6] In 1903, the ruler conferred on the great singer Bidaram Krishnappa, the title of 'Gana Visharada' and presented him gem-encrusted bracelet and valuable khillattu.[7]

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1. Vina Seshanna, V.N. Rao, P.P. 25 & 26
2. ibid, P. 41
3. Vina Subbanna, V.N. Rao, P.17
4. Vina Venkatagiriappanavara kritigalu, Ed.R.N.Doreswamy - P.12
5. A poem on the Vina, Article, T.S. Parthasarathy, Music Academy Journal, Vol. XLIX. P.109
6. Dr. L. Muthiah Bhagavatar, Srinivasa Iyengar, P.20
7. Na Kanda Kalavidaru, Vasudevachar, P.50

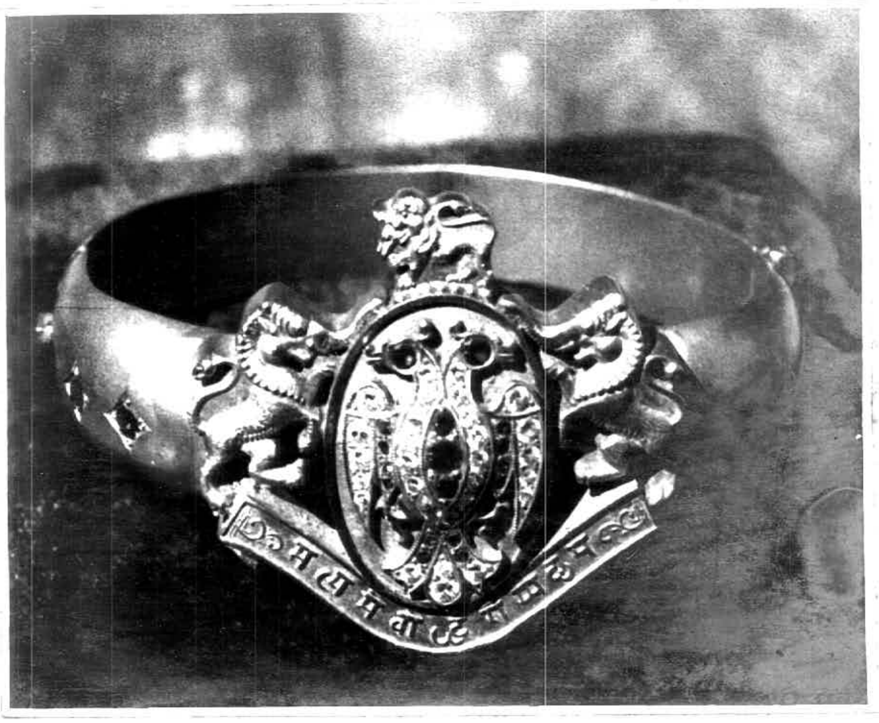

PLATE No.II. Photograph of the Bracelet with the emblem of Gandabherunda presented to the vidwans by the kings.

Palghat Anantarama Bhagavatar, the disciple of Murani Mahadeva Bhagavatar was honoured by the ruler with the title 'Gayaka Sikhamani' and a diamond studded bracelet was presented to him.[1] For every State function, he was invited.

The scholar and composer, Mysore Vasudevachar was honoured with the title 'Sangita Sastra Ratna'.[2]

The ruler was nevertheless discriminating in bestowing honours and titles. Once a visiting mridangist is reported to have requested the ruler to honour him with a bracelet. He was not granted the request immediately. A contest was arranged between him and the court mridangist, Muthuswami Thevar. The latter emerged victorious as he could return to the correct eduppu after the tani avartana while the visitor failed to do so. Both percussionists were honoured, but the court vidwan was also given a costly cover for his mridangam and a valuable vigraha of Lakshmi in recognition of his superior merit.[3]

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1. Article, A Musical Phenomenon, Saragrahi, Indian Express, June 1980.
2. Article, Mysore Vasudevacharya, H.Yoganarasimhan, 'The Hindu', dated 1.3.1970.
3. Alida Mahaswamiyavaru, C.K. Venkataramiah, PP. 409, 410

Titles and Honours Bestowed by Nalvadi Krishnaraja Wodeyar to Hindustani Musicians :

Natan Khan, the court sitarist was presented with gem-encrusted bracelets.[1] Barkattullah Khan, his successor at the Court, was awarded the title 'Aqta-be-Sitar'.[2] Fiaz Khan, the expert in dhrupad, was honoured with the title 'Aqta-be-Mussqqi'.[3]

Education of Young musicians :

Nalvadi Krishnaraja Wodeyar contributed greatly to the musical training of young musicians in the court. He established the Royal School of Music in 1916 to impart training to all those who were interested in learning the art[4]. Vidwans of the court were assigned a certain number of students each in this school so that personal attention could be paid to their education.[5] The ruler arranged for teaching the students rare compositions rendered by visiting musicians.

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1. Nadayatre, Vasanta Kavali, P. 41
2. Article on D. Sinappa, Padma Charan., Prajamata dated 12.5.1968.
3. Nadayatre, Vasanta Kavali, P.46
4. Alida Mahaswamiyavaru, C.K. Venkataramiah, P. 412
5. Information provided by Shri S. Krishna Iyengar

His interest in the education and promotion of young talent extended beyond this. He took a personal interest in the career and welfare of his proteges. Sivarudrappa, a blind youngster with musical talent, was greatly encouraged by the ruler. Arrangements were made for his training in violin under Bidaram Krishnappa and for maintaining him and his family at Mysore. The ruler also presented him a Braille watch. He granted him a house in which the musician still lives.[1]

The ruler took a benevolent interest in the education and career of Chikka Rama Rao. He was imparted training by the court vidwans Karigiri Rao and Vina Seshanna. The young boy's attractive rendering of Devaranamas induced the ruler to find him a place in the Shakuntala Nataka Sangha[2] patronised by him. The patron also put him in the Royal School. Training in Western music was given to the promising youngster before he was appointed as a member of the Palace Orchestra.

Venkata Narayana Rao, the grandson of Vina Seshanna was another young musician in whose education the ruler took a great interest. As a yound child, Venkata Narayana Rao had been given the epithet 'Svaramoorty' by the ruler of Gadwal.

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1. Karnatakada Kalavidaru, Part - II, A.N.Krishna Rao, P.P. 54-58 and also information from A.S.Sivarudrappa
2. Article, Sangita Ratna Chikka Rama Rao, Rajasri, Indian Express dated 23.9.70.

Happy over this achievement, Krishnaraja Wodeyar arranged for his training under Subbanna and Muthiah Bhagavatar. The young musician was appointed as a court viduan on the death of Seshanna and his training was continued under Subbanna. The patron took him along on his trip to Nilgiri in 1934 to entertain him on the vina and rewarded him with a gift of Rs. 500/-. Venkata Narayana Rao was also given a scholarship of Rs. 25/- per month to learn Western Music. He was sent to the London Trinity Examination which he passed in First Class.[1]

Venkatagiriappa, a senior musician, was encouraged to learn Western music. Arrangements were made to teach him to play on the piano and theramin. He was made the supervisor of the Karnatic Band later.[2]

Encouragement for Musical Compositions:

Nalwadi Krishnaraja Wodeyar encouraged the composition of new songs by the veterans in the court like Vasudevachar, Seshanna and Muthiah Bhagavatar and also announced competitions in composing, which stimulated all court vidwans to try their hand at composing.[3] The palace celebrations were the occasions on which usually such competitions were held.

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1. Information from Svaramurty, V.N. Rao
2. Venkatagiriappanavara Kritigalu, R.S. Doreswamy, P.5
3. Alida Mahaswamiyavaru, C.K.Venkataramiah, P.414

Karigiri Rao, the court musician, won the first prize for the ragamalika he composed on the occasion of the wedding of the Yuvaraja, Kantirava Narasimhara Wodeyar in 1910.[1] Jalatarangam Appadurai Iyengar, another court vidwan, composed a 'navaratnamalika' (in nine ragas) in Tamil on that occasion.

Competitions seem to have been held in composing songs in all the seventy two melas and prizes awarded. The visit of Madurai Ponnuswamy, the eminent Nageswaram Vidwan to the Mysore Durbar, seems to have caused a spate of such compositions. He is alleged to have remarked to the ruler that thirtysix of the seventytwo melas are sufficient for Karnatic music, whereupon the ruler is said to have asked the court vidwans to try to compose songs in all the seventytwo melas, including the rare ones.[2]

The ruler encouraged compositions in Hindustani tunes. Thus, a Sahitya was composed by Devottamasastri for a tune in Sindhu bhairavi

Vina Seshanna has composed several songs on Nalwadi Krishnaraja Wodeyar and has referred to his patron in other songs also. His classic Todi varna 'Ganaloludaina' in Dhruva

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1. Article, Rajasri, The Indian Express, dated 22.3.70
2. Vaggeyakara Vasudevachar, S.Krishnamurthy, P.120.

tala is highly eulogistic of his patron.[1] Muthiah Bhagavatar has composed a number of tanavarnas, daruvarnas, ragamalikas and tillanas in praise of his parton.

Tiger Varadachar is reported to have been rewarded for new composition.[2] Vasudevachar composed a kriti in Megharanji, 'Janakendra Sutapriya Palayamam' on the occasion of the marriage celebration of the ruler. Coincidentally, Ramnad Srinivasa Iyengar, who had come to attend the celebration, composed on the same day and in the same raga, the kriti 'Karunatonannu kapadu Rama'[3] The ruler provided financial aid for the publication of the first volume of the 'Vasudeva Kirtana Manjari' in 1929.

Encouragement of Theoretical Works :

Mulugur Krishnachar, the musicologist of the court was encouraged in the writing of treatises on the theoretical aspects of music. He submitted the work 'Sruti Siddhanta' to the Maharaja during the vardhanti celebrations of 1936. This work was intended to form a part of a publication series, 'Krishnaraja Granthamala'[4]

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1. Compositions of Vina Seshanna published by Sangita Kalabhivardhini Sabha, Mysore, P.49
2. Tiger Varadachariar birth centenary Commemoration Volume Ed. T.S. Parthasarathy, P. 19
3. Na Kanda Kalavidaru, K.Vasudevachar, P.67
4. Manuscript copy of 'Sruti Siddhanta' with T.S.Parthasarathy, Madras, Introduction.

Promotion of invention and innovation in the making and use of Instruments :

The ruler encouraged the application of creative imagination to the construction of instruments. Hulugur Krishnachar invented a 'Vishva Vina' combining the principles of nine vinas, Dhruva, Chala, Vipanchi, Kachchapi, Brahmi, Naissanki, Chitra, Taumburi and Raudri and dedicated it to the patron, calling it 'Krishnendra Bhupa Mela Vina'. The vina is kept in the palace museum, Mysore.[1]

The ruler presented a 'horn violin' of foreign make to the violinist Sivarudrappa (vide Plate No. III). This violin is provided with a disc on the left side of the instrument on which a horn is attached. This horn amplifies the sound produced by the instrument. In this instrument, there is also provision for changing the direction of the horn which results in the variation of the sound produced.

Harmonium was popularised among the court vidwans after the ruler heard and liked this instrument being played by Arunachalappa, in accompaniment of the vocal recital of B.S. Raja Iyengar. Arunachalappa was featured regularly in the Dasara and Vardhanti celebrations after that.[2] The famous shop in Balept dealing in musical instruments, 'Aruna Musicals' was started by him in 1933.

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[1] 'The Poem on the Vina', Article by T.S.Parthasarathy, Music Academy Journal, XLIX.

[2] Harmonium Arunachalappa, A.Subba Rao - P.30.

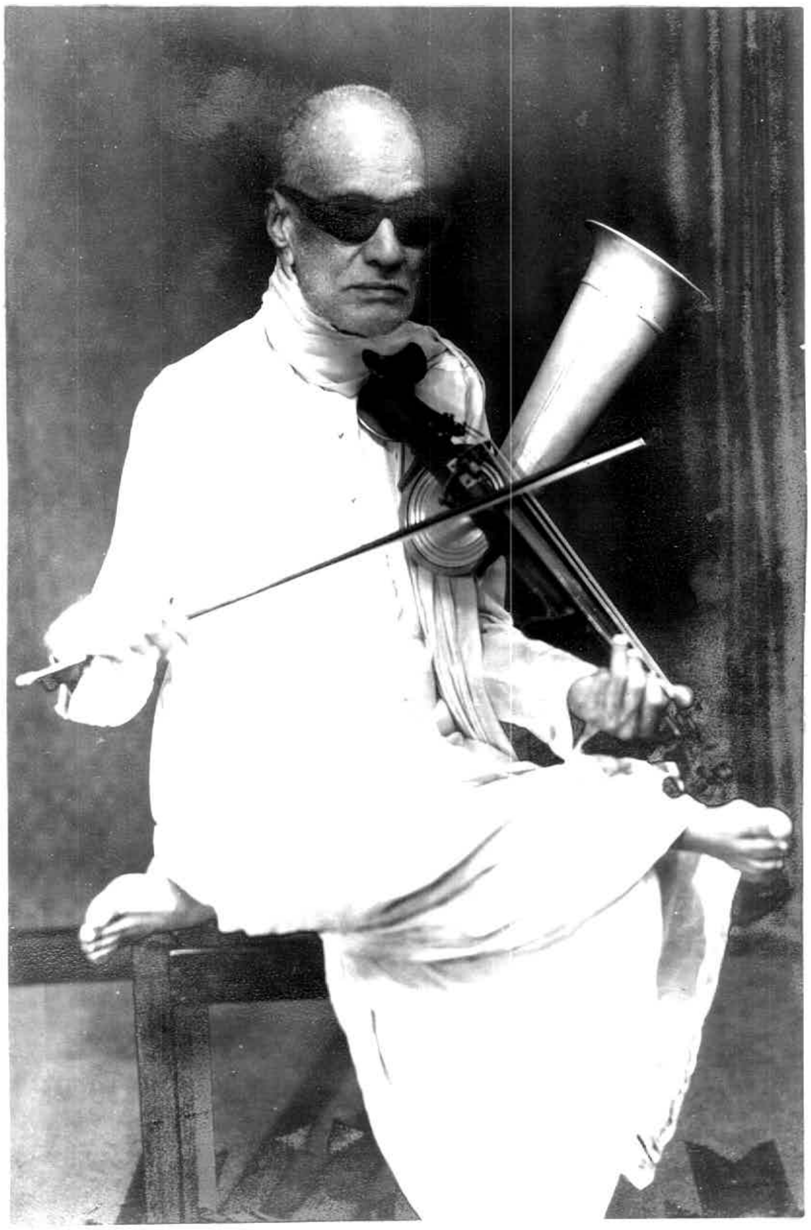

PLATE No.III. Sivarudrappa playing the Horn Violin presented to him by Nalwadi Krishnaraja Wodeyar.

Promotion of Invention and Innovation in use of Instruments:

Nalwadi popularised the Western instrument 'Caliphone' in Mysore and encouraged the playing of Karnatic music on it. The ruler's enthusiasm for Western music led him to collect Western instruments. A Piano and electric organ were kept for the use of the members of the royal family who learnt Western music.[1]

Preservation of Music :

Krishnaraja Wodeyar had a great passion for collecting and preserving music. Vidwans with a good hand, such as Venkatagiriappa and Vina Sivaramaiah were commissioned to write out songs in notation in his personal note books. Venkatagiriappa committed to notation many songs from gramaphone records collected by the royal family.[2] Whenever the ruler came across a new composition, he had it written out in his note book. Thus thousands of compositions were collected and preserved in his personal library.[3]

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1. Alida Mahaswamiyavaru, C.K. Venkataramiah, P.P. 413 and 416
2. Venkatagiriappa navina Kritigalu, R.N. Doreswamy, P. 5
3. Alida Mahaswamiyavaru, C.K. Venkataramiah, P. 411

Musical luminaries who visited Mysore :

Almost all the great musicians of the period visited the Mysore Court. Ramnad Srinivasa Iyengar was invited for the marriage celebrations of Nalwadi Krishnaraja Wodeyar.[1] Ramnad Srinivasa Iyengar has composed a Tillana, 'Dhimdhim ~~dhim~~ Tanapa in Todi in praise of Goddess Chamundeswari, wherein he refers to his patron.[2] Namakkal Narasimha Iyengar (1839 - 1924) of Pallavi fame visited Mysore in 1920. He sang the pallavi 'Krishnabhupati' in Bilahari raga and received honours.[3] His disciples, Srirangam Iyengar and Srinivasa Iyengar (Madurai Brothers) sang in Mysore Court in 1923 and were honoured.[4]

Vina Dhanammal the eminent Vina player of Madras was invited and was honoured by the King. The famous Vina duo Karaikkudi brothers, Subrahmanya Iyer and Sambasiva Iyer performed in Mysore Durbar. On this occasion, Muthiah Bhagavatar suggested that mridangam accompaniment by Pudukottai Dakshinamurthy pillai would heighten the effect of the music. At once, Dakshinamurthy Pillai was invited telegraphically and another concert of the Karaikkudi brothers was arranged with great

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1. Na Kanda Kalavidaru, Vasudevachar, P. 66
2. Compositions of Ramnad Srinivasa Iyengar, N.C.Parthasarathy, P.80
3. Todi Adagu, Ellarvi
4. Music Academy Souvenir, 1969

mridangist accompanying them.[1]

In 1928, during Dasara, Deshamangalam Subrahmanya Iyer had given a vina concert and was honoured with Khillattu. He was also invited to play in the house of the court vidwans like Chikka Rama Rao and in Bidaram Krishnappa's Ramamandira.[2]

Palladam Nagaraja Rao (flutist), nephew of Palladam Sanjiva Rao, mridanga vidwan Palghat Subrahmanya Iyer and violin vidwan Harihara Bhagavatar visited Mysore court during this time.[3] Tiger Varadachari gave several concerts before Nalvadi Krishnaraja Wodeyar and received honours.[4]

In 1935, Maharajapuram Vishwanatha Iyer performed at the Mysore Court. Mazhavarayanendal Subbrama Bhagavatar gave a performance in the same year. T.K. Murthy, the well-known mridangist was a boy of eleven when he accompanied these two stalwarts in the Durbar. He also received honours.[5]

The renowned violinist Rajamanickam Pillai was invited to the Mysore court in 1933 and honoured with costly presents. Dwaram Venkataswami Naidu, the eminent violinist was invited and

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1. Enge Anna Enge, Ellarvi. P.209
2 and 3 . Bhairavi Lakshmi Naranappa, L.Raja Rao, PP. 36 & 37

4. Tiger Varadachari Birth Centenary Commemoration Vol. P.34

5. Information furnished by mridanga vidwan T.K.Murthy

honoured by Nalwadi Krishnaraja Wodeyar. In 1930, he gave two solo concerts at the Mysore court and received honours.[1]

Local Musicians who visited Mysore Court :

Besides inviting musicians from other States, Nalwadi Krishnaraja Wodeyar arranged the concerts of musicians who lived in Mysore and honoured them. D.Subbaramayya, an eminent vocalist gave a concert in the Durbar in 1926 and was honoured. He founded the Karnatic College of Music at Bangalore in 1937.[2] M.S.Selvapillai Iyengar who was the contemporary musician of Mysore was honoured by Nalwadi Krishnaraja Wodeyar in 1937 during dasara.[3]

Hindustani Musicians who visited the Court :

Abdul Karim Khan, whose music had enchanted Chamaraja Wodeyar was invited again by Nalwadi Krishnaraja Wodeyar. He visited Mysore in 1916 and in 1919, receiving the title of 'Sangita Ratna' from Vina Seshanna, on his second visit. The great musician had a liking for Karnatic music and learnt a few compositions.[4]

Rehmat Khan, the great sitar player of the court of Indore was invited to perform in the Mysore Court and honoured with a gold medal in 1911. He subsequently settled down at Dharwar, rejecting the offer of the Mysore ruler to appoint him as a court vidwan.[5]

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1. Dwaram Venkataswamy Naidu, Chaluvarayaswamy, P.20
2. Sangita Kshetradalli Karnataka Kalavidaru, N.Rajarao, P.2
3. Information from Sri Selvapillai Iyengar
4. Sangita Ratna Abdul Karim Khan, N.K.Kulkarni, P.P.43 and 47
5. Nadayatre, Vasanta Kavali, P.P. 52 & 53

Interest in Orchestral Music :

Nalwadi Krishnaraja Wodeyar had a great interest in Western music and had received training from the band master Defris.[1] He enthusiastically guided the activities of the Western and Karnatic orchestras maintained at the palace. The Western Orchestra conducted by Otto Schmidt won the appreciation of Dr. and Mrs. Cousins, who visited Mysore. Mrs. Cousins remarks in an article in the 'Uttara mandra' on the high degree of efficiency to which the orchestra had been trained by Otto Schmidt.[2]

The orchestration of Karnatic music was encouraged and vidwans were commissioned with the job of harmonising Karnatic tunes and transcribing them in staff notation.[3] Several good musicians such as Venkatagiriappa and Chikka Rama Rao were appointed in the orchestra. Nalwadi Krishnaraja Wodeyar's keen ear could detect the minutest slip and identify the instrument which made it in an orchestra of 30 - 40 instruments.[4] Besides playing regularly at the palace, the orchestras rendered humanitarian services, such as the entertainment of patients in the T.B. Sanatorium in the city.[5]

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[1] Alida Mahaswamiyavaru, C.K.Venkataramiah, P.395

[2] Article entitled 'The Late Maharaja of Mysore's Patronage of Music', Margaret Cousins in Uttara Mandra, Vol. I, No.1 (March 1970), P.142

[3] Alida Mahaswamiyavaru, C.K. Venkataramiah, P. 412

[4] ibid, P. 405

[5] ibid, P. 414

Visiting Western Musicians :

Dr. Cousins gave a private recital on the piano in the Mysore Summer palace in 1924. During the Dasara festival he gave a recital with the palace orchestra. At the celebration of the Birth Centenary of Beethoven in 1927 at the Mysore Palace, Margaret Cousins played Beethoven's first Piano concerto with the Palace Orchestra.

Patronage of Allied Arts :

Drama : Like his predecessor, Krishnaraja Wodeyar evinced a keen interest in Drama. Early inhis reign he raised the remuneration of the members of the Drama Company founded by Chamaraja Wodeyar. He arranged for Drama performances frequently in the Jaganmohan palace. His sound artistic judgement guided the Drama troupe. He advised the use of Karnatic ragas only in the dramas based on Pauranika themes. He was particular that only certain ragas should be employed in the depiction of certain rasas. He appointed good musicians like Chikka Rama Rao in the troupe. On many an occasion, he himself helped the players by accompanying them on the harmonium or mridangam.

Arjun Mahadev Manji and Arjun Mahadev Mohanji of Balivala Dramatic Company were appointed in the court. They were good harmonium players and had a share in popularising the instruments in Mysore.

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Dance : This art which is very closely linked with music, received great encouragement from Nalwadi Krishnaraja Wodeyar. Several court dancers were appointed who performed regularly in the palace. Recitals of Bharata Natyam by Vidushi Venkatalakshamma, Sundaramma and others were arranged during the Dasara, Deepavali and Ganesa Chaturthi celebrations. The dancer, Tanjore Sarada was invited to perform at the wedding celebrations of Kantirava Narasimharaja Wodeyar.[1] The dancer, while performing dance for a varna, drew the figure of a chariot on the floor where Rangoli powder was spread. The dancer Tiruvarur Rajayi was also honoured by the Mysore court.

Patronage of Yuvaraja Kantirava Narasimharaja Wodeyar :

The Yuvaraja Kantirava Narasimharaja Wodeyar, the brother of Nalwadi Krishnaraja Wodeyar (father of Jayachamaraja Wodeyar), was also a patron of Karnatic, Hindustani and Western music. In 1939, he took a party of musicians from Mysore to London for giving performances. The Hindustani musician Govinda Rao Tembe, a famous harmonium player, was taken by him to Japan. He was also interested in listening to Harikatha and had a special liking for the Harikatha recitals of Muthiah Bhagavatar and Hari Sarvottama Dasa.[2] The Amateur Dramatic Association, Bangalore, was also patronised by him. His interest in musicology is revealed in

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1. Enge Anna Enge, Ellarvi, P.306
2. Mysuru Wodeyaru, Dayananda Turke

financing the publication of the three works of Pundarika Vittala, 'Sadraga Chandrodaya', 'Ragamanjari' and 'Ragamala'.[1] As a lover of Indian and Western systems of music, he encouraged a healthy exchange between them. In his inaugural address to the conference of the Music Academy, Madras, in 1938, he voiced the opinion that the introduction of harmony in Indian music would enrich it.[2]

JAYACHAMARAJA WODEYAR

Jayachamaraja Wodeyar, the son of Kantirava Narasimharaja Wodeyar, ascended the throne of Mysore in 1940 A.D. Brought up by his uncle Nalwadi Krishnaraja Wodeyar, he was given a Western education and, at the same time, a thorough training in Indian Music and Sanskrit. The world knows him as a great scholar with several works in English, Kannada and Sanskrit to his credit and the recipient of honours from several universities.

Jayachamaraja Wodeyar signed the Instrument of Accession on 9.7.1947 but continued as the ruler of Mysore till 26.1.1950 when he was made the Rajapramukh with restricted powers. After the office of the Rajapramukh was converted to that of Governor, he became the first Popular Governor of Mysore. After serving

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1. Article 'Royal Composers of Mysore', B.V.K. Sastri, Souvenir released in connection with Sri Jayachamaraja Wodeyar memorial concert held on April, 3rd, 1978.
2. Music Academy Journal, Vol.X, 1939

in this capacity for two terms, he was appointed the Governor of Madras. After relinquishing this post, he continued to enjoy the privy purse and privileges extended to Maharajas for some time. These were also abolished and Jayachamaraja Wodeyar was reduced to the status of an ordinary citizen.[1] As a result of this, expenditure had to be cut down and the services of many vidwans had to be terminated. Thus, the patronage to music and other arts by the royal family of Mysore gradually decreased.

Endowment of Temples :

Like Mummadi Krishnaraja Wodeyar, Jayachamaraja Wodeyar nurtured music and devotion together. He was a great devotee of Siva and Devi. During the elaborate Sivapuja conducted by him every day, Vidwans of the court had to render musical service. He spent generously towards the construction of temples. Bhuvaneswari temple and Gayatri temple in the palace and Kama-Kameshwari and Vijaya Vishweshwara temple at Ramanuja Road, Mysore were endowed by him.[2] Grants of land were made for conducting the Nityotsava and Pakshotsava of these temples. He has also donated enormous amounts towards the renovation of temples.

Appointment and Patronage of Court Vidwans :

Although his reign was very short, Jayachamaraja Wodeyar took all possible measures to encourage music and allied arts.

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1. Article, Raja Prathyaksha Devata, Mahadeviah, Sri Jayachamaraja Wodeyar Smarana Samputa, P.148.

2. ibid, P.148

The custom of appointing court viduans and honouring them and other musicians with titles and gifts was continued. Tiger Varadachar, N.Chennakesaviah, R.N.Doreswamy, Vina Anantha Padmanabha Rao, S.N.Mariappa, T.Puttaswamiah, Belakavadi Srinivasa Iyengar and Varadaraja Iyengar and Ariyakudi Ramanuja Iyengar were appointed by Jayachamaraja Wodeyar.

Tiger Varadachar :

In 1944, he invited Tiger Varadachar to perform at Mysore. Later, during the Navaratri festival of the same year, the great singer was appointed as the asthana vidwan and honoured with the title 'Sangita Sastra Visarada'.[1] He was presented with a diamond necklace bearing the state emblem, Khillattu and a pair of shawls. His Varna 'Mahisasuramardini' in Janaranjani was appreciated with a gift of Rs. 1,000/-.[2]

Mysore Vasudevachar :

The senior Vidwan of the court, Mysore Vasudevachar was honoured with the title of 'Sangita Sastra Visarada' in 1944. The second volume of Vasudeva Kirtana Manjari was published with financial aid from Jayachamaraja Wodeyar in 1956. Besides referring to his patron in his kritis, Vasudevachar has composed a ragamalika called 'Jayachamaraja Pancharatna'.[3]

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1. Tiger Varadacharyaru, M.A. Narasimhachar, P. 31
2. Tiger Varadacharyar Commemoration Volume (1977), P.10
3. Published in the book 'Navaratna Ragamalika', Vasudevachar

T. Chowdiah :

The renowned violinist, Chowdiah was honoured with the title 'Sangita Ratna' in 1940.[1] He has also referred to Jayachamaraja Wodeyar in his kritis.

Honours and Gifts bestowed on other Court Musicians :

Venkatagiriappa was honoured with the title of 'Sangita Visarada' and presented with a ratnahara bearing the State emblem, and Khillattu in 1946.[2] In the same year, Titte Krishna Iyengar and B.Devendrappa were awarded the title of 'Gana Visharada'. The title of 'Vainika Pravina' was conferred on Vina Sivaramiah.[3] Chintalapalli Venkatarao and Chikka Rama Rao were awarded the title of 'Sangita Ratna'.[4] Jayachamaraja Wodeyar presented a seven stringed violin to A.S. Sivarudrappa, the court violinist.[5] Ariyakudi Ramanuja Iyengar was awarded the title 'Gayaka Sikhamani' in 1946.

Important Visitors :

Dwaram Venkataswami Naidu was invited to give solo concerts at the Mysore Palace. In 1946, Jayachamaraja Wodeyar conferred on him the title of 'Sangita Ratnakara' with the honours of a Kantihara and Khillattu.[6]

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1. Music Academy Journal, Vol. XXIX
2. Vina Venkatagiriappa Kritigalu, Ed. RN Doreswami, P. 13

3 & 4. The Mysore Gazette, Vol.76, No.40 dated 9th Oct. 1941
Part III, Section I

5. Karnataka Kalavidaru, A.N. Krishna Rao, P. 54
6. Dwaram Venkataswami Naidu, Cheluvarayaswami, P. 21

Vainika Vidwan T.Venkata Rao, the grand son of Karigiri Rao was honoured by him for his kriti 'Vijayatam' in Sri raga. Many other top ranking vidwans like Musuri Subrahmanya Iyer, Semmangudi Srinivasa Iyer, M.S. Subbalakshmi and others have been invited by Mysore Court.

Patronage to Western Music :

The generous patronage extended to the Russian Composer Nikolai Karlovich Medtner (1880 - 1951) by Jayachamaraja Wodeyar is referred to by Peter Cooper in an article.[1] He financed the series of recordings by the composer from 1947 - 1950 for 'His Master's Voice'. Medtner has expressed his indebtedness to the Maharaja by dedicating the third Piano concert to him. Jayachamaraja Wodeyar also had made a good collection of records of western composers like Wagner, Bach, Beethoven etc.

Thus, the last four Wodeyars of Mysore and the other members of the royal family have mainly shouldered the responsibility of nurturing the art of music in Mysore and were responsible for making Mysore a flourishing centre during this period.

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1. Article - 'Nicolas Medtner', Peter Cooper, National Centre for performing Arts, Quarterly Journal, Vol. VIII, No. 1979, P. 25.

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Since independence, it has become the responsibility of the Government to encourage the fine arts. Thanks to the patronage of Karnataka Government that a large number of musicians are given pension in recognition of their services to the cause of music. Besides, many other institutions like Colleges, Universities, Sabhas and conservatories have been popularising and preserving the musical tradition by adopting various means viz., arranging concerts, Seminars, conferences, competitions etc.

ROYAL MUSICIANS

MUMMADI KRISHNARAJA WODEYAR

The patronage extended to music by the last four Wodeyars was truly enlightened as they were all well versed in the art. Mummadi Krishnaraja Wodeyar was a musician, composer and the author of works on music. He learnt music under Vina Venkatasubbiah, the chief musician of his court. He is known to have composed several devotional compositions and javalis in praise of Sri Chamundeswari, his Kuladevate with the mudra 'Sri Chamundi'. His devotion to the Goddess Chamundeswari, his knowledge in music and scholarship in Kannada language are revealed in the compositions. Some of his javalis have been published in the book Kannada Javaligalu.[1]

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1. Kannada Javaligalu, K.V. Achar, PP. 63 to 67

Mummadi Krishnaraja Wodeyar is well known as a musicologist credited with works on music. A detailed discussion of the works 'Svara Chudamani' etc., written by this royal musicologist will be taken up in Chapter IV of this thesis.

CHAMARAJA WODEYAR

Chamaraja Wodeyar had training in music under Vina Seshanna.[1] He also seems to have been a good violinist[2] making up a trio with Seshanna on the vina and Subbanna singing. There is a reference to the performance given by Chamaraja Wodeyar in connection with the celebration of Hanumanthotsava in the Rajamahal palace, Bangalore in which Chamaraja Wodeyar and Vina Seshanna played on the violin for the vocal music of Subbanna and Chikka Subba Rao.[3]

NALWADI KRISHNARAJA WODEYAR

All the children of Chamaraja Wodeyar including his successor were musically inclined. Nalwadi Krishnaraja Wodeyar evinced a keen interest in music right from childhood. He used to attend the music lessons given by Sangita Sama Rao to his elder sisters Jayalakshammanni and Krishnarajammanni. All the

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1. Compositions of Vina Seshanna, Ed. B.K. Padmanabha Rao, P.xiii
2. Alida Mahaswamiyavaru, C.K. Venkataramiah, P. 41
3. Four rare compositions of Subbanna, Ed. Titte Krishna Iyengar, P. vii

three of them used to sing during the Gauri Puja performed by their mother. Nalwadi Krishnaraja Wodeyar had a special liking for Nagasvaram music from an early age. His first music guru was Vina Shamanna. Later he learnt under Vina Seshanna.[1] Venkatesa Iyengar taught him flute. His father arranged for his training in Western music under the band master Defris.[2] Besides ~~the~~ vina and piano he seems to have mastered the violin, clarinet, harmonium, mridangum and saxophone.[3]

JAYA CHAMARAJA WODEYAR

Jayachamaraja Wodeyar learnt music under Vasudevachar and Venkatagiriappa. He also underwent training in Hindustani and Western music. He could play on the piano and pipe organ.

Jayachamaraja Wodeyar as a composer:

Among the rulers of Mysore, of this period, Jayachamaraja Wodeyar is best known as a vaggeyakara. His knowledge in Sanskrit and sacred lore, his deep devotion to God and the training he received under the eminent vaggeyakara Vasudevachar have all contributed to his emergence as a great composer.

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[1] Alida Mahaswamiyavaru, C.K.Venkataramiah, PP. 41, 42 & 44

[2] ibid, P. 396

[3] ibid, P. 396 and also Article, Sri Jayachamarajendra Wodeyavaru, Sangita Prabhe, B.Devendrappa, P. 40

He is said to have composed ninetyfour kritis[1] none of which has been published. Names of seventyeight kritis could be traced (The list has been given in Appendix II-A). For fifty of these, the notation could be collected. All the kritis are in Sanskrit and the language used is of high standard. The mudra used is 'Sri Vidya'. Of the compositions of Jayachamaraja Wodeyar, kritis like 'Sri Jalandhara' in Gambhiranata, 'Chintayami Jagadamba' in Hindola, 'Sri Mahaganapatim' in Athana are very popular in present day concerts. His compositions are set in Melakarta ragas which are commonly used like Todi, Sankarabharana, Mayamalava gaula etc., and also in rarely used Melakartas like Hatakambari, Shadvidhamargini, Vishvambari etc.

Compositions in Rare Ragas :

The greatest contribution made by Jayachamaraja Wodeyar to music is the preservation of certain rare ragas in the form of compositions. He has composed kritis in ragas like Nilaveni, Durvanki, Hindola Darbar (among several others) which are known only from Lakshana granthas. Ragas whose arohana and avarohana alone are known from treatises like Sangita Chandrika of Manikka Mudaliar and Sangita Swaraprastara Sagaram of Nadamuni Pandit have been made available to posterity in the form of

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1. Article - Sri Jayachamaraja Wodayara Vyaktitva hagu avara Sangita Kritigala Vimarse, N.Chennakesavaiah, Sri Jayachamaraja Wodayara Smarana Samputa, P. 28

beautiful compositions. Of the fifty compositions available, fourteen are in rare ragas. He also created a new raga Jayasamvardhini a janya of Suryakanta with the arohana and avarohana s g m p d n s - s n p m g r s and composed the kriti Pahimam Sri in this raga (See Appendix III for the list of rare ragas used by him).

Structure of Jayachamaraja Wodeyar's Compositions : The kritis of Jayachamaraja Wodeyar have all the three angas pallavi, anupallavi and charana. Among them, some have plural charanas. E.g., (i) Sri Mahaganapatim in Athana raga, (ii) Sujnana dayinim in Suddha Salavi raga. Both these kritis have three charanas each with different dhatu. Whereas the charanas of the kritis Sujnana dayinim are of equal length, the charanas of the kriti Sri Mahaganapatim are of unequal length, the first charana being set in single avarta, the second and third in two avartas each. This is a rare example of a kriti with pallavi, anupallavi and plural charanas with varying length.

Madhyama kala sahitya : Most of his kritis are adorned with madhyamakala sahitya which occur at the end of anupallavi and charana, e.g., (i) Ganganapate in Durvanki raga, (ii) Ambasri Rajarajeswari in Bhoga vasanta raga. Some have madhyama kala sahitya only at the end of the charana. e.g., Vimalambike in Vijaya vasanta raga. There are also kritis with many charanas in which all the charanas are in madhyama kala, e.g., Srimahaganapatim in Athana. In some kritis, only the last part of the last avarta of either pallavi or anupallavi is in madhyama kala. The kriti 'Gaurimanohari' in Gauri Manohari raga is the example for the former and the kriti 'Sadasiva' in Sarasangi is the example for the latter.

Chittasvara :

Some of his kritis like Sri Jalandhara in Gambhira Nata and Pahimam Sri in Gunda kriya raga have Chitta svara. The chitta svara adorning the kriti Sri Jalandhara consists of only hrasva svaras and has added to the charm of the kriti.

Use of Prasa :

Usually in the compositions of musical trinity, there is prasa agreement between the second syllables of the pallavi and anupallavi. Jayachamaraja Wodeyar has conformed to this practice in most of his kritis. Examples of compositions with dvitiya akshara prasa are :

1. Balakrishnam in Nilaveni raga
   Pallavi : Bala Krishnam bhavayeham
   Anupallavi : Nila veni ganalolam
2. Umam namami, Hemavati raga
   Pallavi : Umam namami Haimavatim
   Anupallavi : Rama vanyadi rupinim

However, in some kritis between the pallavi and anupallavi, there is the coincidence of the first syllable.

e.g., 1. Pahimam Sri in Hindola Durbar raga.

Pallavi : Pahimam Sri Paramesuari

Anupallavi : Pan dya Kuloddhara Kari

2. Sri Mahaganapatim in Athana raga

Pallavi : Sri Mahaganapatim

Anupallavi : Siddha Gana sevitam

Use of Raga Mudra :

In almost all his kritis, the Raga mudra is used. Out of fifty kritis available, fortyfive contain the Raga mudra. In some kritis, the Raga mudra occurs in the pallavi itself. Examples are Umam namami in Hemavati Raga and Vijayatam in Visvambari raga. In some, the anupallavi discloses the name of the raga. Balakrishnam in Nilaveni and Sadasiva in Sarangi belong to this class. In the kritis like Ganganapate in Durvanki and Bhajare Manasa in Purna Chandrika, Raga mudra is present in the charana. Several kritis begin with the Raga mudra, such as Gaurimanohari pahi and Suvarnangi Rajamatangi.

Thus, in his kritis, there is more influence of Muthuswami Dikshitar in the language used and in the usage of Madhyama kala sahitya and Raga mudra.

Aliya Lingarajaurs (1823 - 1874) :

Aliya Lingarajaurs, the son-in-law of Mummadi Krishnaraja Wodeyar was also a great patron of music and literature. For his scholarship in music and literature and his patronage to arts, he was called 'Ubhaya Kavitavisarada Abhinava Bhoja'[1] by Mummadi Krishnaraja Wodeyar.

He has composed 'Yakshaganas', 'Lavanis', 'Kritis' and 'Javalis'. His mudra is Lingaraja. Some of his songs do not have mudra.[2] Sringaralahari, a well known kriti in Nilambari raga is composed by him. It has a beautiful chittasvara which has contributed greatly to its wide popularity. This kriti is modelled on the kriti 'Anandavalli' of Svati Tirunal of Travancore'[3].

Thus, the King and the members of the royal family besides being patrons of music, have been musicians as well and their contributions to lakshya is inestimable.

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[1] Kannada Javaligalu, K.V.Achar, P. 68

[2] ibid, PP. 70 to 75

[3] South Indian Music, Vol.VI, P.Sambamoorthy, P. 287

CHAPTER III

THE COURT VIDWANS OF MYSORE

The various measures the rulers of Mysore adopted to encourage the art of music resulted in profuse musical activities. This led many of the musicians to make Mysore their home and serve the community as performers, composers, teachers musicologists.

Among the musicians who lived in Mysore, most of them were appointed as Court Vidwans among whom included vocalists and instrumentalists. These vidwans have contributed extensively as performers, composers and musicologists. Their contribution as performers and composers form the main body of this Chapter and their contribution to musicology will be discussed in the next Chapter.

Mysore is famous for its Vina tradition and its distinctive style of vina playing. The Vainikas, by their enchanting performance on the vina, have made the audience spell bound. Therefore, the contribution of Vainikas as performers and composers has been taken up first and the musicians other than Vainikas and their contribution to music will be dealt with in the second section.

Besides the Court Vidwans, there were some musicians who lived in Mysore and have their own share in contributing to music and the third section deals with a few non-court vidwans.

While dealing with the contribution of the musicians, as the patronage received by most of the musicians from the rulers of Mysore has already been dealt with in second Chapter, only their contribution to music will be discussed in this Chapter.

VAINIKAS

VINA VENKATASUBBIAH (1792 A.D - 1838 A.D) :

Vina Venkatasubbiah was a descendant of Adappaiah,[1] a vainika. We learn that Adappiah was the guru of the royal family of Mysore during the time of Yaduraya (1399 AD - 1423 AD) the founder of Wodeyar dynasty.[2] Adappaiah was a Devi Upasaka. He could play one Raga on the vina and sing another raga simultaneously.[3] The brothers Kuppaiah and Appiah belonged to this family.

It is said that the brothers Kuppaiah and Appiah stayed in Tanjore for some time during the reign of Sarabhoji Maharaja and Kuppiah defeated the musicians of Tanjore Court in a contest by singing the ata tala varna Viriboni in Bhairavi raga in six degrees of speed. The King of Tanjore honoured him with costly presents and gave Kapisthala, a village near Tanjore as grant. He gifted a silver Vina and also honoured him with Kanakabhisekam.[4] Vina Venkatasubbiah, the grandson of Kuppiah, was invited to Mysore by Mummadi Krishnaraja Wodeyar and was appointed as Court vidwan. His brother Anantasubbiah also was appointed as Court vidwan.[5] Venkatasubbaiah taught music to Mummadi Krishnaraja Wodeyar.[6] Later, he became bakshi, the Chief Musician, of the court.

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[1] According to R. Satyanarayana Adappayya adorned the court of Hyder Ali, Karnataka Sangita Vahini, P. 502

[2] Vina Subbanna, V.N. Rao, PP. 6 and 7

[3] Na Kanda Kalavidaru, K.Vasudevachar, P.2

[4] ibid, PP. 4 and 5

[5] Vina Subbanna, V.N. Rao, P.7

[6] Na Kanda Kalavidaru, K.Vasudevachar, P.5

The patronage received by Venkatasubbiah from Mummadi Krishnaraja Wodeyar for his sapta tala gita in Ritigaula raga has already been referred to under second chapter. This sapta tala gita is the only example of a compositon in which the dhatu was provided by the court musician for the sahitya composed by his patron in his honour. It was also a rare privilege of Venkatasubbiah to provide music for the sahitya composed by his patron as well as disciple.

There is another example of a sapta tala gita 'Gana Vidya durandhara' in Nata raga composed by Paidala Gurumurty Sastry of 18th century in honour of his guru Sonti Venkatasubbiah. Gurumurty Sastri was the earliest composer to attempt gitas in praise of an acharya of guru.[1] This gita and also the fascination Mummadi Krishnaraja Wodeyar had towards Venkatasubbiah might have inspired him to compose sahitya in praise of his guru.

This gita has been set on the same model of the gita of Gurumurty Sastri. This is also set to dhruva tala consisting of 30 avrtas, i.e., 420 aksharas. It is set to tune in such a way that 7 people can sing simultaneously putting the other talas among the suladi sapta talas and conclude it simultaneously.[2]

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1. Tanjore as a seat of Music, S.Seetha, P. 221
2. The Notation of the Sapta Tala Gita was kindly given to me by Svaramurty Venkatanarayana Rao

DODDA SESHANNA :

Dodda Seshanna, the adopted son of Vina Venkatasubbiah, was trained by Chikkaramappa, a disciple of his father. He served as Bakshi of the palace after Chikkaramappa.[1]

CHIKKARAMAPPA :

Chikkaramappa, the grand son of Vina Sommanna who was a vainika in the court of King Sarabhoji of Tanjore, was the disciple of Vina Venkatasubbiah. He became bakshi after the death of Vina Venkatasubbiah in 1838.[2]

Chikkaramappa had specialised in rendering Begada raga and therefore, was called Begada Chikkaramappa. Chikkaramappa used to play vina holding it in a vertical posture. The youngest of his children was Vina Seshanna who later attained fame as a vainika.[3]

DODDA SUBBA RAO :

Dodda Subba Rao belonged to the family of Vainikas, his father and grand father being vainikas. Dodda Subba Rao used to play on the Vina holding it in a vertical posture. He passed away on Vijayadasami day in 1892. On the same day earlier he gave the first lesson in music to his grand-son Venkatagiriappa who was only five years old then and told his son Chikka Subba Rao to undertake the training from that day onwards.[4]

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1. Vina Subbanna, V.N.Rao, P.9
2. Na Kanda Kalavidaru, Vasudevachar, P.9
3. Information from Venkata Narayana Rao
4. Venkatagiriappanavara Kritigalu, R.N.Doreswami and V.Amrta, P.2

CHIKKA SUBBA RAO :

Chikka Subba Rao, the son of Dodda Subba Rao learnt Vina from his father and vocal music from Sadasiva Rao. He brought up his nephews Venkatagiriappa and Venkatakrishnappa with great affection and gave them training in music.

Soft plucking technique and the left hand techniques were all taught to them in a traditional method. They used to give concerts together. Venkatakrishnappa later became music teacher in a school at Hassan.[1]

VINA SAMBAYYA :

Vina Sambayya was the descendent of Vainikas of Tanjore. He was a smarta brahmin. He went to Mysore from Tanjore and became the court vidwan. He was reputed for his Ghana style of playing. When he played on the vina, the volume of tone produced was so rich that one got the impression that several vinas were being played at the same time. He used to play Veda and Upanishad on the vina. He was an expert in playing Tillana. His plucking technique was very attractive[2] and his mastery on the instrument was so great that he could play in very fast tempo. Once he was able to out-beat a guest musician by performing in an exceedingly fast tempo. Every Friday, he used to play vina in the palace.

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1. Venkatagiriappanavara Kritigalu, R.N.Doreswami & V.Amrta, P.2. Also, Article, Vainika Vidwan Venkata Subba Rao, Padmacharan, Prajamata, dated 7-7-1968.

2. Tanjore as a Seat of Music, S.Seetha, P. 262

and s S p P d n p m g r in Bilahari raga published in Sangita Samaya Sara of Subramanya Iyer (PP. 123 and 124), the son of Vina Shamanna, are said to be his compositions. This information was given to me by M.Cheluvarayaswami, the disciple of Venkatagiriappa, from whom he got the information.

The first jatisvara is a simple composition with three aksharas in a bar. But the tala mentioned for this is Rupaka Chapu.[1] Regarding the dhatu of the jatisvara, it is like march tune suitable for the band. It resembles the composition of Muthuswami Dikshitar in Western tune. Besides other usual phrases, the phrases with madhyama like r g m m g r which is a rare prayoga for Bilahari has been used in this jatisvara.

The second jatisvara is in Aditala. It has more difficult phrases than the previous jatisvara. In the third charana, emphasis is given to dhaivata a jiva svara of Bilahari which occurs at the begining of each half averta (except in one place) with the same duration of six aksharakala. e.g., D;; pd nd pm g r G

D; ; pd s n d p m g r g etc.

His disciples are fiddle Ranganna of Melkote and Vina Padmanabhiah.

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[1] Belakavadi Srinivasa Iyengar, in his book on Music Ganamrita, mentions three varieties of chapu tala, Rupaka Chapu, Jhampa Chapu and Misra Chapu. According to him, Chapu is beat. When Chaturasra Rupaka tala having six aksharas is divided into three equal parts and the first two are reckoned with two beats and third with a wave, it is called as Rupaka Chapu. As per the explanation given, the Kriya resembles the Rupaka tala as reckoned at present. But in the notation given for jatisvara of Shamanna, three aksharas are given in a bar, i.e., six aksharas of Rupaka tala is divided into two and are written in two separate bars, making it as a Tisra ekatala

Later Padmanabhiah served as music teacher in Maharani's High School, Mysore when music was introduced as one of the subjects of studies and also in Sanskrit College. He was also requested to give tuition to the princess. Vina Padmanabhiah in addition to being a vainika, was also a violinist.

As a Composer : Padmanabhiah is the composer of jatisvaras, svarajatis and kritis. Among his compositions two of his jatisvaras in Kannada raga and Karnataka kapi raga have been published in the book 'Ganamrta' (PP. 41 and 45) of Belakavadi Srinivasa Iyengar. His other compositions are unpublished, the notation of which has been kindly given to me by his grandson, Vina Anantapadmanabha Rao. Padmanabhiah in addition to his own compositions, has provided tunes for many of the kritis composed by the court poets. The compositions for which padmanabhiah provided both dhatu and matu, i.e., four jatisvaras, one svarjati and seven kritis have been taken up for analytical study. (See Appendix II - B for the list).

Usually jatisvaras are meant for the beginners in music to be learnt after gitas. But the jatisvaras of Padmanabhiah are of high standard and can be mastered only by pupils who have acquired sufficient knowledge in music. Besides being set in minor ragas these compositions exhibit rhythmical complexities such as complicated atita and anagata patterns and datu svaras. For instance, in his jatisvara in Karnataka Kapi raga the alternate occurence of hrasva and dirgha svaras, svaras in vilamba and madhyama kala form good exercise for the students of music.

e.g., P, d n s r s n S, p d n p N r g m p m r G g m r n etc. His jatisvaras in Kannada raga is a short and bright one wherein the dhatu centres round the upper octave of the madhya sthayi. The frequent occurence of dhaivata, the jiva svara of the raga, in the first charana of this jati svara has enhanced its beauty. The phrases consisting only of hrasva svaras in Arabhi raga jatisvara like d p m g r s - s n d p m g r s m g r s n d p - m g r s are good exercises to get fluency in singing svaras of difficult intervals present in the above phrases like s s, s m etc. Thus, his jatisvaras are best models for singing kalpana svaras for the vocalists as well as instrumentalists.

His svarajati 'Sriramana paripa~~l~~hi' in Hamsadhvani raga, Chaturasra Rupaka tala is best suited for dance concerts. Starting on tara shadja and with the repetition of phrases in symetrical pattern like S r N s P n S r and p n s r g p n s r g p n etc., it gives scope for the dancess to provide variegated adavus.

Kritis : He has composed seven kritis which include a set of five kritis called 'Padmanabha Pancharatna'. His Padmanabha Pancharatna kritis are in praise of Lord Rama. His mudra is Padmanabha. His Pancharatna kritis are on the model of the kritis of Tyagaraja. The progress of dhatu, introduction of sangatis, the presence of angas, pallavi, anupallavi and charana and the repetition of the music of anupallavi in the latter part of charana are in the style of Tyagaraja. But the language used in all his kritis is Sanskrit in the style of Muthuswami Dikshitar.

His kriti 'Herambamide' in Natakuranji is a vilamba kala kriti consisting of the angas pallavi, anupallavi and charana with madhyama kala sahitya at the end of anupallavi and charana. This is a scholarly composition in the style of Muthuswami Dikshitar. It has chittasvara of two avartas of which the first one is in vilamba kala and the second is in madhyama kala. Usually, chittasvaras in the kriti composition will be either in the same tempo as that of a kriti or in madhyama kala. The chittasvaras of this type are usually present in ragamalikas like 'Nityakalyani' of Todi Sitaramaiah, 'Bhavayami' of Swati Tirunal etc. Perhaps Padmanabhiah was the earliest composer of kritis with this type of chittasvaras.

Literary Beauties : The frequent occurence of the same syllables in some of his kritis have added beauty to them. For instance, in the charana of the kriti in chayanata, the letter 'ra' occurs often. The antya prasa is another literary beauty that occurs in his kritis. In the charana of the kriti 'Manasa Smarami' in Khamboji raga, antya prasa is used. Though Vina Padmanabhiah has a few compositions to his credit, they are like gems in the respective ragas. His creative ability is revealed in handling rare ragas like Karnataka Kapi, Kannada, Chayanata and Sindhumandari.

His disciples included Sundara Sastri, Mysore Vasudevachar, Pattabhiramaiah and Venkatesa Sastri of Chitradurga.

VINA SESHANNA (1852 - 1926) :

Vina Seshanna, an eminent vainika, belonged to the glorious musical tradition set up by the musicians like Adappiah, Pachchimiriam Adiyappiah, Vina Venkatasubbiah and Chikkaramappa. He had his early training in music under his father Chikkaramappa. When he was 12 years old he lost his father and continued his education under Dodda Seshanna and Sadasiva Rao.[1]

The recognition of the display of his extraordinary talent at the age of seven by Mummadi Krishnaraja Wodeyar has already been referred to in Chapter II. The musical talents inherited by him from his ancestors, his rigorous training under his teachers and his disciplined practice under the supervision of his sister Venkamma made him a bright star among vainikas of Mysore.

As A Performer : By the time he reached the age of 26 years, he became well known as a concert artist and toured all over South India, winning honours and laurels. He was honoured by Setupati Maharaja of Ramnad, Pudukottai Maharaja, Travancore Maharaja, Pandara Sannadi, Gaekwad of Baroda and others.

He was a guest of Setupati Maharaja of Ramnad for a week and was honoured with precious gifts. The king of Travancore arranged

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1. Na Kanda Kalavidaru, Vasudevachar, P. 12

the concerts of Kalyana Krishna Bhagavatar and Seshanna in the same platform and conferred equal honours to them. After receiving his presents, Kalyana Krishna Bhagavatar made the following remarks : "Your Highness ! Goddess Sarasvati has given to Seshanna all the nectar of sweet music. I have not listened to and shall not hope to listen to such a skilful display on the vina".[1]

Seshanna gave a vina performance on the occasion of the coronation festival of George V held at Delhi who took with him the portrait of Vina Seshanna to be kept in the Art Gallery of palace of Buckingham, England.[2] It is said that while he was giving a concert at Madras, a Cobra came and danced before him. To commemorate the occasion, he was presented a silver Cobra with an emarald in its mouth. This is referred to by Margaret Cousins in her book 'Music of Orient and Occident' (P.154).

In 1924, Indian National Congress Session was held at Belgaum when Vina Seshanna gave a concert for five hours in the presence of Mahatma Gandhi and other high dignitaries.[3]

His Style : The ease and pleasant presentation of complicated datu svaras, passages of rhythmic complexity and a soft plucking technique were notable features of his vina style. He used to

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1. Compositions of Vina Seshanna, Ed. B.K. Padmanabha Rao and others, P. XX.
2. ibid, P. XIX
3. ibid, P. XXII

devote a major part of the concert to tana and pallavi. 'He would produce the quintessence of music with a minimum, well controlled and soft meetus'.[1] 'For the nicety of his touch and the mastery of technique of play and for his extraordinary gifts in playing the falgeolet notes on the vina, he was unequalled.'[2]

Even the foreigners like Dr. and Mrs. Cousins were enamoured by his performance. The description about his vina performance has been given in the book 'The Orient and Occident' by Margaret Cousins under the article 'King of Vina Players'. She has remarked that Seshanna was a pioneer in introducing the use of double stopping and harmonics in vina playing (P.163). Seshanna was also a player on Jalatarangam, piano, svarabat and violin.[3]

Seshanna used to celebrate Ramotsava and Krishnotsava on a grand scale and used to arrange concerts by local and outside artists.

Vina Seshanna as a Vaggeyakara :

Compositions of Vina Seshanna have been published by Sangita Kalabhivardini Sabha in 1966 which contains 11 Jatisvaras, 9 Varnas, 11 Telugu kritis, 17 Tillanas and 6 Kannada kritis.

Seshanna was a composer of rare merit. His compositions carry the very soul and essence of the raga and testify to the

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1. Article, Seshanna Saga, Rajasri, Indian Express, dt. 1.3.70
2. South Indian Music, Vol.VI, P.Sambamoorthy, P. 257
3. Na Kanda Kalavidaru, Vasudevachar, P. 28

fecundity of his creative imagination. They are a rich store house of melody and rhythm.[1] His deep knowledge in music and sahitya are revealed well in his compositions.

Jatisvaras : Like tana varnas, they contain complex phrases bringing out all the varied aspects of a raga. The phrases of various patterns like Tisras, Chaturasra etc., svaras in atita and anagata grahas, janta svara and datu svara combinations, phrases emphasising the graha, amsa and nyasa svaras, the occurrence of svaras in sarva laghu pattern traversing all over the three sthayis, sancharas in vilamba, madhya and druta kalas exemplified in these compositions provide good training to students of music, especially vina students. For instance, in the jatisvara P m G s r n S in the raga vanaspati set to Chaturasra Rupaka tala in the fifth charana, the phrase D m d S d n r n P G s r is used and in the jatisvara P p D n S in Manavati raga set to Rupaka tala, in the fourth charana, the phrase s d m d r n p n g r g s occurs. These phrases can be played easily on vina and they sound well when played on vina than singing. Another example of jatisvara, wherein phrases of complicated intervals are present, is the jatisvara p d P m R g m in Karnataka kapi raga set to Khanda Jati Ata tala in which the phrases r g m d n s r g m d n s occur in the fourth charana.

In his Kambhoji jatisvara G, p m g r g S n p d s r in Chaturasra Triputa tala the graha svaras of the charana are in the arohana krama like the charanas of the Bhairavi svarajati of Syama Sastri. The pallavi of the jatisvara starts on gandhara, the first seven charanas commencing on the seven svaras in the ascending order, 8th charana again on 'ni' and 9th on tarasthayi shadja.

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[1] Article, Vina Seshanna, V. Doreswamy Iyengar, 'The Hindu' dated 17.6.1970.

In the Karnataka Kapi jatisvara referred to above, in the 5th charana, phrases in the pattern of 'srotovaha yati' like
r s - m r s - p m r s - d p m r s are used.

Another important feature of the jatisvaras of Seshanna is the introduction of phrases suggestive of Western tunes. The influence of Western music is found in many of his jatisvaras. The encouragement which the ruler extended to Western music might have inspired the composer to introduce phrases of Western music. The following passages will reveal his genius in introducing phrases suggestive of Western music.

1. Jatisvara in Jinjhoti - Chaturasra Triputa tala
   4th charana S P, g M D , p G S , r G P , g M R , g D
   8th charana
   g p m d p d p g S p d S g p m r n p D m d pg s d N p d
2. Khamas - Chaturasra Triputa
   4th Charana s d m d p g s g d m r m d r n p

His jatisvaras not only improve the laya jnana of the students but also helps them to get a good command over the instrument and are good models for singing Kalpana svaras. The fact that his jatisvaras are composed in rare ragas and minor ragas like

Vanaspati, Manavati, Karnataka Kapi etc., and in long talas like Khandajati atatala and Sankirna triputatala prove that they are meant only for those who have attained a degree of proficiency. Usually, varnas are found in long talas. It is interesting that Seshanna has composed jatisvaras also in long talas.

Varnas : Seshanna has composed varnas in major ragas like Todi, Saveri and Natakuranji and also in minor ragas like Devagandhari and Behag. His varnas are scholarly and the varied aspects of a raga are brought out. His varnas like his jatisvaras contain many datu svara and janta svara, phrases in atita, anagata patterns, visesha prayogas etc. In addition, there are also a few phrases suggestive of Western tunes.

His varna 'Ganaloludaina' in Todi raga set to Khanda dhruva tala is a very classical piece full of raga bhava. The panchama varja prayogas in the last charana like n R n d m g D m g r n r g m d n r testify the depth of his knowledge in music. Usually, in Natakuranji raga, panchama occurs only in phrases like g m p g r s and n d n d p d n S but panchama is not used as graha svara. But in varna 'mayamelara' of Seshanna in Khanda triputa tala, the third charana starts on panchama and the phrase s g, m d, s vishesha prayoga is used in this varna. In 'sarasijakshi' in kedara raga set to khanda atatala datu svaras and phrases on the model of srotovaha yati are used as in the following line :

3rd charana r s g r s m g r s p m g r s

In the varna mahisasura in Begada raga set to Sankirna matya tala phrases suggestive of Western tune are used; in the 6th charana

P p d p S s M m p m D d G g m g P p S s r s G g M m p

m g m d P p n

d p n r p s s g p p s g g p s s g s g p g p s p s g s

g s s p p s s p p

In ragamalika varnas of Vina Seshanna the whole varna is in single raga. After the last charana svara is over, svara passages consisting of one avarta each in different ragas are used. Two ragamalika varnas of this type have been published in this book. In the first ragamalika 'Kamakoti Sunderanguda' set to misra triputa tala rare ragas like Abherini and Kokila are used. Kokila with the arohana and avarohana s r g p d n s s n d p g r s (Janya of 29th mela) has been mentioned in many works with different names. Sangita svara Prastara Sangaram by Nadamuni Pandit mentions two ragas Niranjani (P. 444) and Praharana Kalita (P.444) as Janya of Sankarabharana with the same arohana and avarohana. The Raga Suddha Kalyani (P. 478) also takes the same svaras but mentioned as a janya of Mecha kalyani. Sangita Chandrikai mentinns Suranandini (P.101) with the same svaras mentioned as a janya of Sankabharana. Thus, Kokila used by Vina Seshanna is another name given to the existing raga. The Raga Abherini with the arohana and avarohana s r g m p n s s n p m r s is not mentioned in the above works. Perhaps it is the raga created by Vina Seshanna.

In the second varna, 'Mahisasura samharini' in Begada in the Ragamalika section, Ghana ragas like Nata, Gaula etc and allied ragas like Darbar - Nayaki, Yaman - Yamuna Kalyani etc., and rare ragas like Purvi, Karnataka Kapi and Chitta Mohini figure. The allied ragas mentioned above occur in succession. There are various versions regarding the arohana and avarohana of Purvi raga. This raga with the arohana and avarohana s r g m d n s - s n d p m g r s janya of 15th mela karta handled by Seshanna is same as that given in Sangita Chandrikai (P.90). Chittamohini with the arohana and avarohana s r g m p d n s sn p m r s a janya of Dhirasankarabharana is not found in Sangita Chandirikai and Sangita Svara Prastara Sagaramu. A raga taking the same svaras is found in Gana Vidya Rahasya Prakasini of Karigiri Rao, a contemporary court vidwan of Vina Seshanna. But the name mentioned for this raga is Siddhavali, a janya of Dhira Shankarabharana.

His varnas are in long talas like khanda jati Dhruva tala, sankirna jati Mathya tala and khanda jati Mathya tala. Usually, varnas in long tala start after two akshrakalas ie., second figure count, but the varna of Seshanna in Begada in Sankirna Mathya tala start on the beat.

Set in scholarly ragas and long talas his varnas help in the technical education of the students of music and aid them in gaining command over the instrument. Most of his varnas eulogise or atleast refer to his patrons Chamaraja Wodeyar and Nalwadi Krishnaraja Wodeyar.

Kritis : His kritis are excellent concert worthy pieces. They are bhava pradhana rachanas. The sangatis adorning his kritis bring out well the meaning underlying the sahitya. His kritis are in telugu and are in the style of Tyagaraja. In addition to kritis in common talas and ragas, he has composed kritis in melas which are not commonly handled like Ganamurti, Dhenuka, Rishabhapriya and Natakapriya. He has also composed in minor ragas like Gauri. Most of his kritis are in Rupaka tala. Out of 11 kritis, 8 are in Rupaka tala, 2 in Chaturasra Triputa and 1 in Khanda Triputa. All his kritis are devotional in theme. Some of his kritis like 'Sripate' in Ganamurti raga and 'Rama ninu neranammiti' in Anandabhairavi raga have more than one charana. His kriti 'Gangadhara' in Gauri raga is adorned with short and crisp chittasvara.

Tillanas : Among his tillanas, some are in Karnatic Ragas like Todi, Bhairavi and some are in Hindustani ragas like Darbari Kannada, Behag, Hindustani Kapi. The tillana in Jinjhoti 'Dirana tana dhimta' is very populer. His tillna 'Dani udani tadani' in Darbari kanada resembles the tarana of Hindustani music to a great extent in the development of the dhatu. In the tillana 'Nadiridittom' in khamas raga the phrases like G g g g g s s g g p p M r G , s occur suggesting phrases of Western music. Most of his tillanas are in talas belonging to Karnatic music. There is only one tillana in Chou tala of Hindustani music. The tillana 'Nadiridittom' in kamas raga set to chaturasra triputa tala has different sections starting at different points in the tala.

Pallavi starts at the first finger count, anupallavi at the second finger count and the charana begins at the visarjita of second druta.

Kannada Kirtanas : His compositions in Kannada are on the model of the kirtanas of purandara dasa with pallavi, anupallavi and a number of charanas. The sahitya contains beautiful philosophical ideas and the music is simple. His kirtana 'Enendu pogalali' in praise of God Cheluvarayaswami of Melkote presents a graphic description of the image of the diety, the beautiful ornaments adorning it and the scene of the procession accompanied by mangala vadyas, temple dancers and the recitation of veda by goshtis.

The mudra used by Seshanna in his compositions are Seshunipai, Seshadrisa, Seshuni brovara, Seshadasuni, Seshasayana, Seshadri girinivasa, and Sesha girisha.

His prominent disciples are Venkatagiriappa, Lakshminarayanappa, Tirumalai Rajamma, Bhima Rao, Sharma Devi Subrahmanya Sastri, Venkatappa, V.Narayana Iyer, A.S.Chandrasekhariah, Svaramurthy Venkata Narayana Rao.

VINA SUBBANNA (1854 - 1939) :

Subbanna like Vina Seshanna belonged to the parampara of Adappaiah. He was the son of Dodda Seshanna. As the family was rich, Subbanna was brought up in an affluent atmosphere. Subbanna learnt vina from his father and vocal music under

Mysore Sadasiva Rao. After his father's demise, he learnt vina under Vina Seshanna.[1]

As a performer : Both Seshanna and Subbanna gave a number of concerts together. 'The crisp and expressive touch and imaginative improvisation of Subbanna contrasted well with the smooth tones and solid technique and exact intonation of Seshanna'.[2] Subbanna used to sing along with the vina. He had a magnificient voice which could blend well with the tone of the vina. He was honoured by the kings of Ramnad, Travancore, Devakottai and Guru Peetha of Pandara Sannadhi.

Setupati Bhaskara, the king of Ramnad, arranged concert of Subbanna on three consecutive days and honoured him with the title 'Vainika Varakesari' and loaded him with costly presents. Pandara Sannadhi honoured him with the title 'Vainika Vara - chudamani.[3]

It is very rare to find a musician to be a patron also. Subbanna was patron of music. He was generous and broad minded enough to encourage other musicians by paying them cash award and presenting them with costly gifts. On listening to the music of Maha Vaidyanatha Iyer, he is said to have presented an emerald ring to him.[4]

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[1] Vainika Pravina Vina Subbannavaru, N.Chennakesaviah, P..13
[2] The Music of Hindostan, A.H.FoxStrangways, P. 86
[3] Vina Subbanna, V.N. Rao, P. 16
[4] Vainika Pravina Vina Subbannavaru, N.Chennakesaviah, P. 34

As a Composer : He is the composer of Jatisvaras, varnas, kritis, Tillanas, Javalis and Ragamalikas. He is said to have composed jatisvara in kambhoji, Karnataka Kapi and Kiravani, varnas in Purvikalyani and Athana and Kritis in Dharmavati, Dhenuka Rishabhapriya and Gamanasrama. Among his compositions, the Music Academy, Madras has published one Ragamalika, two Svarajatis and one Kriti in 1972.[1] The varna in Athana raga has been published in the Music Academy Journal, Vol. 42, 1971.

Jatisvara of Subbanna : His jatisvaras in Karnataka Kapi and Kambhoji are best models for singing kalpana svaras. Usually, jatisvaras start on the beat but both the jatisvaras of Subbanna start after 1½ aksharakalas in Aditala. In both of these jatisvaras though the begining is in the first kala, the charanas are mostly in the second kala and help the students of music to acquire fluency in rendering kalpana svaras. In the jatisvara in Karnatakakapi s nd p m G ; m r s rg the whole of the third charana has svaras in triplets like p p p - d d d - n n n - d d d - p p p etc., which serve good techinical purpose. They give best training to the vina students to get acquaintance with the left hand finger technique i.e., viraladi to be adopted for playing the phrases. As they contain only hrasva svaras, they serve as good exercise for right hand technique for playing also. In the last charana, the first half of each avarta starts on madhya shadja and the second half on tara shadja except the last avarta which has svaras traversing over all the three octaves. The pattern of svaras in both the halves are almost same. The main feature of his jatisvaras are the repetition of phrases in the same pattern, e.g., second charana of the jatisvara in kambhoji has the following phrases :

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[1] Four Rare compositions of Veena Subbanna of Mysore
Ed. Titte Krishna Iyengar

s R S n d p   m G S r g m   p M G r s n   p D S r g m
p D S r   s n   P d   S ;

His kriti 'paripahimam' in Dharmavati raga is a madhyama kala kriti in the style of Patnam Subrahmanya Iyer. In this kriti occurence of the syllable 'ra' as second letter at the begining of each avarta except in three places has enhanced its beauty.

His Ragamalika 'Paripahi Sri Chamundeshwari' is in 12 Ragas and refer to Chamaraja Wodeyar, Nalwadi Krishnaraja Wodeyar and Kantirava Narasimharaja Wodeyar. Besides common ragas like Saveri, Sankarabharana etc., rare ragas like Panjaram and Nadabrahma are used. Panjaram used in his ragamalika takes s r m p d s s n d m r s (janya of 28th mela) resembles the raga called Raga Panchari having the arohana - s r m p n d s s nd m r s (Janya of 28th mela) mentioned in Sangita Chandrikai (P. 81). The raga Nada brahma with the arohana and avarohana s p m p d n s - s n d p m g s has also been mentioned in Sangita Chandrikai(P.74).

In this ragamalika there is Chittasvara at the end of each section.

well in the troupe. He used to play important roles in the dramas performed by this troupe. Later he served as Vina Master in the palace Janana Boarding School. He has given many performances in Mysore and outside Mysore.

As a performer: Lakshminaranappa was an expert in Ragalapana and tana, and had specialised in singing Bhairavi Raga. No concert of his would end without Bhairavi. In 1922, his concert was arranged at Venugana Sabha, Madras and he was presented with a gold medal with 'Bhairavi Lakshminaranappa Mysore Asthana Vainika Vidwan' inscribed on it. Thus he came to be called 'Bhairavi Lakshminaranappa'. He had mastery over vina. His style was characterised by bhava. He always presented the core, the very soul of melody, the quintessence of music.[1] Muthiah Bhagavatar had a great admiration for his vina playing and engaged him to teach his wife.

His disciples are his three sons L.Raja Rao, L.Gopala Rao, L.Seshagiri Rao, T.G.Rama Iyer and H.Narasimha Murthy.

VINA SIVARAMIAH (1886 - 1946)

Vina Sivaramiah[2] the son of Vina Padmanabhiah had his early training in music and sanskrit under his father. After his father's demise he had his advanced training in vina under Vina Seshanna. He learnt vocal music from Karigiri Rao and Vasudevachar, violin from Pattabhiramiah and musicology and sanskrit under Sundara Sastri.

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[1] Article: Art was supreme to Lakshminaranappa - Rajasri, Indian Express, 12-4-1970.

[2] Information about Vina Sivaramiah was furnished by his son Sri Ananta Padmanabha Rao.

Sivaramiah was honoured by the Maharaja of Travancore and also by the Ruler of Baroda. He served as a music master in the Deaf and Blind School, Mysore.

As a composer: He has composed jatisvaras, varnas, kritis, ragamalikas and tillana. His mudra is Sivarama. Besides he has provided dhatu for many of the Sahityas composed by the court poets of Mysore. His compositions have not been published. Notation of the compositions of Sivaramiah have been collected from his son Ananta Padmanabha Rao. Among his compositions only those for which he wrote the sahitya and provided music have been taken up for study. His compositions have been listed in Appendix II-C.

Jatisvaras: Vina Sivaramiah has composed jatisvaras in major ragas like Mayamalavagaula, Kalyani and Begada and also in minor ragas like Hindustani kapi, Behag, Sarasvati and Saranga. Compared with the jatisvaras of his father Padmanabhiah, his jatisvaras are simple and form good exercises for students of music especially vina students. The progress of the dhatu in some of his jatisvaras like those in Hindustani kapi and Saranga suggests the influence of Karnatic band which was very popular in Mysore during his time.

The structure of his jatisvaras in Behag, Sarasvati and Begada deviates from the normal jatisvaras. Usually in jatisvaras an idea is presented in the pallavi, the anupallavi and charanas progress gradually in complexity and length. But in these pieces, a key phrase is stated and expanded for few avartas in the pallavi and is followed by anupallavi and charanas. In his jatisvara S n P m in Kedara raga the first half of all the charanas is in vilamba kala and the second half is in madhyama kala.

Varnas : He has composed 'Nrhare karunalavala' in a rare and minor raga Lalitasimharava, a janya of Simhendra madhyama, taking s r g m p s s n p m g r s which reveals his creative talent in composing.

Kritis : Most of his kritis are in ragas which are not frequently used, like Namanarayani, Rishabhapriya and Gamanasrama. He has composed kritis in a raga called 'Svayambhusvara raga' taking only 3 svaras, shadja, antara gandhara and panchama.[1] In this raga he composed four songs; one in karnatic style, ~~one in karnatic style~~, one in Hindustani style and one in Western music style and a mangalam. The sahitya for the first composition among the 4 was provided by the sanskrit scholar Devottama Sastri who was a court vidwan. In one of his kritis 'Sri Raja Rajeswari' in the raga Dharmavati he refers to his patron

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[1] Sri Svayambhusvara raga kirtana pancharatnam, V.P.Sivaramiah. This book was released on the occasion of Srimad Tyagaraja Jayanti Mahotsava which was celebrated by Asthana Sangita Vidwat Sabha organised by the court vidwans of Mysore.

Jayachamaraja Wodeyar. The influence of western music is also found in his kritis. In the chittasvara of his kriti ‘Govinda mukunda’ in Sindhumandari raga there is a passage suggestive of western music.

; ; ; s , p s n d p G , d m d p r G , m r s n d P
s R g m p s p g p r s p s m r g m p G m r s n d p G m r s

The rhetorical beauties found in some of his kritis testify to his command over the Sanskrit language. In some of his kritis like ‘Govinda mukunda’ in Sindhumandari raga and ‘Nirajakshananmu’ in Natakapriya raga, though there is prasa agreement between pallavi and anupallavi, in the charana, instead of dvitiyakshara prasa there is the coincidence of prathamaksharas.

Ragamalikas : In his ragamalika 'Sarasvati Nadavidya Svarupini' which has 10 sections, besides other common ragas, rare ragas like Balachandrika and Kokilabhasini are used. There is a chittasvara for each raga and viloma chittasvara at the end of the composition. The rare ragas used by him are mentioned in Sangita Svara Prastara Sagaramu. He refers to Guruvara Chandrasekhara Yativarya Swami of Sringeri Mutt in one of the charanas. His chaturdasa ragamalika has chittasvara at the end of each section and there is viloma chittasvara at the end. Rare ragas used in this ragamalika are Suddharatna bhanu, Nadamurti, Padmakanti, Hamsabhramari, Haripriya, Nadabrahma, Svayambhu svara raga, Satyabhushani, Devakusumavali.

The only tillana ‘Nadiridiridhim’ in Kanada composed by him is in trital. It is a crisp and beautiful composition.

VENKATA GIRIAPPA (1887 - 1951))

In the preface of the book on Venkatagiriappa published by the Mysore University the biographical details of Venkatagiriappa have been given.[1] Venkatagiriappa, the son of Venkataramayya, was born in Heggadadevana Kote in Mysore. He had his training in music under Chikka Subba Rao. His interest in music combined with his grasping power and methodical practice won his Guru's heart. After becoming court vidwan, Venkatagiriappa had advanced training under Vina Seshanna in Ragalapana, Tana, Svaraprastara and Pallavi exposition.

Venkatagiriappa used to teach and also supervise the music class conducted in the palace. Concerts of the best students were arranged and both the teacher and the taught were encouraged. Music lessons to the daughters of Yuvaraja Kanthirava Narasimharaja Wodeyar were given by Venkatagiriappa. He also served as music teacher in Maharani's High School and Government Training College, Mysore.

As a performer : In his performance in the Music Academy in 1938 he captured the audience by displaying his creative genius in the presentation of the svara combinations of variegated beauty. Venkatagiriappa also played a few Nagmas (Svara passages in Hindustani tune) and a few compositions well harmonised in western style.

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[1] Vina Venkatagiriappa Avara Kritigalu, Ed.R.N.Doreswamy and V.Amrutha.

Venkatagiriappa had western admirers too. Mr.Whites a famous western musician who visited Mysore palace and listened to his vina said that his vina playing gave the impression of 20 instruments being played simultaneously.

He won honours from several quarters. Kollangodu Maharaja presented him with a toda embedded with Ratna and Khillattu. Bharatpura, Pandara Sannadhi, Kota Sanghani, Dharmapura, Baroda, Jayapur, Banganapalli, Jodhpur, Pudukottah, Travancore Samsthanams honoured him. He also gave concerts in North India.

In 1940, in a concert at Travancore, Venkatagiriappa played his own composition harmonised in western style. His imaginative power, soft plucking technique and majestic sound impressed the audience. A pair of shawls, a toda embedded with Ratna and cash award of Rs.1000/- were presented to him by the Maharani

As a composer : Venkatagiriappa is a versatile composer. He has composed varnas, kritis, tillanas, ragamalikas, nagmas etc. His compositions have been published by the University of Mysore.

Varnas : Among his varnas 5 have been published. They have been composed in minor ragas especially audava ragas. The varnas follow the conventional svara grouping in tisra, chaturasra, khanda patterns etc. In addition, in many places there is the repetition of the same pattern. e.g., In 'Srimachchamundeshvari' in Hamsanandi raga s r g m g D d g m d n d S s and in the varna 'Sri Jayachamundeshvari' in Udayaravichandrika raga P n p S s - n s n G - g - s g s M m

Some of the phrases used in the varnas sound better when played on the vina and the influence of western music is found in them. e.g., 1) Varna in Udayaravichandrika: Last charana s p s g s p g s p g p n p g s n g s g p g s n p g s n p g s n p 2) Varna Sri Jayalalite in Behag raga - Adi tala: Last charana p s n d p n s m g r s p g p r n p n g s p s s p g s s p g s g m

Phrases in the pattern of srotovahayati are also used in the varna Vanajaksha in Vedandagamana raga (another name for Gambhiranata).

Kritis: Among his kritis some are in common ragas like Subhapantuvarali, Saveri etc. Many of his songs are in rare ragas like Prabhupriya, Ushapriya, Saradapriya, Maheswari, Lalitapriya. These are the new names given to the existing ragas. The kritis in these ragas are simple and attractive. Most of his kritis are adorned with chittasvara. In kritis in Bhuvanagandhari, Dharmavati etc., the Ragamudra has been introduced. In some of his kritis, there is prasa agreement between pallavi, anupallavi and charana. In many of his kritis like 'Sri Gopala' in Subhapantuvarali and 'Vagdevate' in Suddhabangala, There is no prasa agreement between pallavi and anupallavi and the padas of charanas. He has composed Ragmas in Bhairavi, Kiravani and Malkauns. He has also set to tune 'Gayatriramayana', 'Lakshmiashtaka', 'Shivapanchakshari', 'Sarada Pancharatna' as ragamalika. Chittasvaras in all the ragas have been incorporated in these ragamalikas at the end of each raga.

VENKATESA IYENGAR (1888 - 1973)

Venkatesa Iyengar[1] was the son of Janardhana Iyengar, a native of Madihalli, a village in Hassan District. He initially learnt Devaranamas from his father. Later, he came to Mysore to have systematic training in music and began learning vina under Chikka Subba Rao and continued his training under Venkatagiriappa. Venkatesa Iyengar worked as a music teacher in Arasu Boarding School, Mysore.

Venkatesa Iyengar also learnt to play on the flute in order to play in the Karnatic Band of the palace. He taught vina to Vijayadevi, the sister of Jayachamaraja Wodeyar. Besides giving vina concerts, he used to play on the flute in the concerts of Venkatagiriappa.

R.S. KESAVAMURTHY

R.S.Kesavamurthy, the son of Rudrapatnam Subba Rao, was born in 1903 at Belur. R.S.Kesavamurthy belongs to the family of musicians his grand father being Vina Rangappa.

He had his early training in music under his father and became the disciple of Vina Subbanna later. Vina Subbanna presented the instrument to him.[1] He also passed the examinations conducted by Trinity College of Music, London.

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[1] Information about Venkatesa Iyengar was furnished by Shri V.Doreswamy Iyengar.

Inspired by the music of Sitar which has sympathetic strings, he added sympathetic strings to his vina. i.e., in addition to 4 main strings and 3 tala strings he added 17 more sympathetic strings.

In 1962, he received the Mysore Rajya Sangita Natak Academy Award of Karnataka Government. He was awarded the titles Ganakala Bhushana by Ganakala Parishat, Bangalore in 1971, Sarasvati Varaprasada by Velanadu Sabha in 1975 and Sangita Kala Sagara by Vishaka Music Academy in 1978.

His technical perfection and magnificence of melody have won him fame. R.S.Kesavamurthy also plays violin, flute and Balakokila. All his five sons are vainikas among whom R.K. Suryanarayana and R.K.Srinivasamurthy are famous.

SVARAMURTHY VENKATA NARAYANA RAO (1917-1980)

Svaramurthy Venkata Narayana Rao was the son of Vina Ramanna. When he was 5 years old, he had the chance of going to Gadwal court along with his grand father Vina Seshanna. After Seshanna's performance the little boy was asked to sing.

Information about R.S.Kesavamurthy was collected by personal contact.

[1] Vina used by Subbanna is now in his custody.

Desikachar earned fame in the music field.

Doreswamy Iyengar is a very well known vainika whose popularity extends beyond the boundaries of Mysore. He was born in 1920. He had his early training in music under his father and later under Venkatagiriappa. He graduated from Maharaja's College, Mysore in 1943. Even as a young boy he used to play on the vina in the palace orchestra. Nalwadi Krishnaraja Wodeyar encouraged him to learn western music and to play Karnatic music on the western instrument 'Theramin'.[1]

Doreswamy Iyengar served as court vidwan until he joined All India Radio as Music Producer where he worked till 1980. Like his ancestors, his vina is characterised by the soft plucking. His style is pure and charming. In recognition of his merits, he has received many awards. The Central Sangita Natak Academy Award for instrumental music was given to him in 1971. In the same year the Karnataka State Sangita Natak Academy award was given.

The Degree of Doctor of Literature was conferred on him in 1976 by the Mysore University on the occasion of its Diamond Jubilee Celebrations. In 1976 he presided over the conference of Gayana Samaja, Bangalore and was honoured with the title 'Sangita Kalaratna'.

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[1] Article: by C.Nagaraj in Prajamatha, 19-11-1967.

He has given concerts not only in India but also in foreign countries. In 1979 he went on a concert tour and gave 32 concerts in U.S.A., Canada, ~~Canada~~, England, Germany and France.

VINA ANANTA PADMANABHA RAO

Vina Ananta Padmanabha Rao, son of Vina Sivaramiah, adorned the court of Jayachamaraja Wodeyar. Even now he is continuing the tradition of his ancestors and is doing service to the cause of music by imparting knowledge to the students of music.

R.N.DORESWAMY

R.N.Doreswamy, son of R.N.Venkataramayya, was born in 1916. He had his training in music at Chidambaram. He also learnt under Salem Doreswamy Iyengar, a well known musician and then under Venkatagiriappa. He joined as Lecturer in Vina in Maharani's College, Mysore, in 1952. From 1965 to 1976 he was a Reader in the College of Fine Arts, Mysore. He has published 'Karnataka Sangitada Geyarachanegalu' and 'Sangita Sastra Parichaya'. The book 'Venkatagiriappanavara Kritigalu' edited by him is a very valuable book containing the compositions of Venkatagiriappa. In 1970, Sarasvati Ganakalamandira honoured him with the title 'Vina Vidhya Varidhi' and in 1977, B.Devendrappa honoured him with the title 'Vainika Pravina' during

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Biographical details of V.Doreswamy Iyengar, Vina Ananta Padmanabha Rao and R.N.Doreswamy collected by personal contact.

Hanumajayanti celebrations.

As a composer : He has to his credit varieties of forms like jatisvara, svarajati, varna, kriti, ragamalika and tillana. They are not published yet.[1] His mudra is 'Lakshmi Ramana'. His kritis are bhava pradhana and the syllables occuring in the sahitya are euphonious. In his svarajati 'Sri Ramaramana Manohara' in Vasanta raga, the syllable 'ra' occurs as second letter in alternate avartas through out which reveals his command over the language. Besides kritis in karnatic ragas he has composed kritis in Hindustani raga like Darbar. Raga-mudra is present in his kriti 'Sri Rajarajeswari' in Kalyani raga.

OTHER MUSICIANS

VOCALISTS

SONTI VENKATARAMANAYYA

Sonti Venkataramanayya, who is famous as the guru of Tyagaraja, was the son of Sonti Venkatasubbiah. The enchanding exposition of Dvijavanti by him in Vina Venkatasubbiah's house which was listened to by the king is referred to already. He is credited with a lakshana gita in Athana raga in tisrajati triputa tala using only antara gandhara in honour of Venkatasubbiah.[2] It is unfortunate that the gita is not available.

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[1] Notation for few of his songs was kindly given to me by R.N.Doreswamy.

[2] Na kanda kalavidaru, Vasudevachar - P.8

MYSORE SADASIVA RAO

Sadasiva Rao, the son of Ganesa Rao, was the disciple of Walajapet Venkataramana Bhagavatar who belonged to the sishya parampara of Tyagaraja. Sadasiva Rao was born at Girampet near Chittoor. The biographical sketch of Sadasiva Rao has been dealt with in detail in the book 'Compositions of Sadasiva Rao' published by Sangita Kalabhivardhini Sabha, Mysore.[1]

His love of music was so great that he wanted to become a musician which led to his resigning the clerical job at the collector's Office. He later came to Mysore seeking patronage from Mummadi Krishnaraja Wodeyar who in appreciation of his musical knowledge appointed him as court musician. Sadasiva Rao was a bhakta and was very liberal in spending money for religious and charitable deeds. Sadasiva Rao was honoured by Raja Thirumala Naik of Madurai with costly presents and with gift of a horse.

Sadasiva Rao as a musician: Sadasiva Rao was gifted with a melodious voice and was a musician of rich imagination. His music was so emotional that the listeners would forget their physical existence. He was a musician who was inspired by religious fervour. The same spirit found expression in composing.

Some incidents in his life: The incident narrating his singing of 'Narasimhudu' in Kamala Manohari raga without performing the usual oblutions resulted in the breaking of the glass portrait of Lord Narsimha in the hall is found in the book 'Compositions of Mysore Sadasiva Rao'.

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[1] Compositions of Mysore Sadasiva Rao, Ed.N.Chennakesaviah and others - Pp.xi-xx.

There were some incidents which led him to compose songs. Inspired by the procession of Lord Kodanda Ramaswamy during the occasion of the renovation of bhajana mandira by Walajapet Venkataramana Bhagavatar in 1865, Sadasiva Rao sang the kritis 'Sitalakshmana sameta' in Kambhoji raga which gives a beautiful record of the grandeur of the celebration.

The song 'Tyagaraja Vedalina' in Todi was composed on the occasion of Tyagaraja's stay as a guest of Venkataramana Bhagavatar at Walajapet. This incident is referred to in 'Tyagabrahmopanishat' [1]

As a composer: The book containing exclusively his compositions was published first by the Music Academy, Madras, in 1947.[2] This book contains 16 kritis and a svarajati. A more exhaustive book published by Sangita Kalabhivardhini Sabha in 1954 has included the compositions published in the above book. This later publication contains a svarajati, a padavarna, 31 kritis, a mangalam, a tillana with notation and only the sahitya of 12 more kritis. Again in 1970, the Music Academy published 7 more kritis with

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1. Tyagabrahmopanishat, Ramaswami Bhagavatar - P.32
2. Songs of Mysore Sadasiva Rao, Ed.Vasudevachar.

notation which include two kritis for which only sahitya was given in earlier publication. Sadasiva Rao is also said to have composed tana varnas.

Varna : The padavarna ' E maguva' set to Aditala is a very popular one in dance concerts. The choice of Dhanyasi raga which lends itself for singing in slow tempo giving scope for the dancer to exhibit the knowledge through abhinaya has made it a popular dance form. The svaraksharas introduced in many places like:

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N n g R S   and N , s r s
mo - di         Ni . manasu
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have increased its beauty. Phrases with samvadi intervals like Sa Pa Sa are also used.

Kritis : Most of the kritis of Sadasiva Rao are in praise of God Rama and other incarnations of Vishnu. Kritis on Siva, Kamakshi, Ganesa and other deities are also available. He has composed on Madhavacharya as well as Sankaracharya. Sadasiva Rao visited many places of South India and sang in praise of the presiding dieties. On Lord Parthasarathy of Madras, Ekambaranatha and Kamakshi of Kanchipuram, Ranganatha Swamy of Srirangam and Velayudha Swamy of Pashani he composed kritis.

Style : Mysore Sadasiva Rao seems to have evolved a distinctive style of his own in composing. Though the influence of musical trinity is perceptible in his compositions his individuality as a composer is quite evident. He has composed kritis in Telugu and Sanskrit. In many of his kritis there are more sahitya syllables and less sangatis. The music which clothes the sahitya brings out well the idea enshined in the sahitya. His kritis are filled with vivid decriptions of the various attributes and excellences of the deity they praise. E.g., 'Vachana' in Athana, 'Paramadbhutamaina' in Khamas and other kritis. His deep knowledge of Sanskrit, Telugu and sacred lore are revealed in his compositions.

In his kriti 'Kripalaya' in Todi in chaturasra triputa tala, the pallavi starts on atitagraha which is rarely found in kritis. Most of the ragas used by Sadasiva Rao are common ragas. There is only one kriti 'Namami Sriman mahadevendra' in Chandrachuda raga. This raga taking the arohana and avarohana as s m g m p d n s - s n d p m g s derived from Mayamalava gaula closely resembles Sindhuramakriya with the arohana and avarohana s g m p d n s - s n p d p m g s. In some of his kritis there are more than one charana; e.g., 'Kripalaya' in Todi raga and 'Namami' in Dhanyasi raga.

Svara Sahitya: Many of his kritis are adorned with svara sahitya. Among the available compositions 20 kritis have svara sahityas. The svara sahitya of 'vachama gocharundani' in Athana raga is decorated with svarakshara beauty.

E.g.:   S n D , s n D , s n p D   r s n D , r s   n r s n s n D
Sri nida, nabu dha, rti haradanavevida, rana suguna harigada

In the kriti 'Samrajya dayakesa' in Kambhoji raga, svaras with samvadi intervals have been used in svara sahitya. e.g.,

s P r D m S p R g M g

In the charana of some of his kritis instead of dvitiyakshara prasa, there is the coincidence of first letter for each pada. For instance, in the kriti 'Namami' in Dhanyasi raga, the first line of the charana begins with 'Sri Tirumala' and the second line with 'Suguna'. In the kriti 'Narasimhudu dayinchenu' in Kamalamanohari raga again we observe prathamakshara agreement in the charana.

Sadasiva Rao has used long talas like Khanda Triputa, Misra Triputa, Misra Jhampa. There is also a kriti in Choutala taking two drutas and two anudrutas for an avarta. Some prominent disciples of Sadasiva Rao are Vina Seshanna, Vina Subbanna, Shamanna of Bettadapura, Hangal Chidambaraiah, Chikkanayakanahalli Venkatesayya, Ganjam Suryanarayanappa and Mugur Subbanna.

APPUKUTTI NATTUVANAR :

Appukutti Nattuvanar[1] belonged to Nagapattinam. He was a dancer and a musician. He was noted for his proficiency in Pallavi exposition. Mummadi Krishnaraja Wodeyar sent him to bring Syama Sastri to Mysore. But as Syama Sastri was too old, he did not visit Mysore.

ULSOOR KRISHNAYYAR :

Ulsoor Krishnayyar[2] was one of the disciples of Syama Sastri who adorned the court of Mummadi Krishnaraja Wodeyar. He was an expert in handling intricate pallavis.

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1. A Dictionary of South Indian Music and Musicians, P.Sambamoorthy, Vol. I, P. 24
2. ibid, Vol.II, P.333

LALGUDI RAMA IYER (1807 - 1867) :

Lalgudi Rama Iyer[1] who was the son of Srinivasa Iyer became the disciple of Tyagaraja at the age of ten and learnt under him for about ten years. In 1860, he became the Court musician of Mysore. He was an expert in pallavi singing and could expound a 4 kala pallavi keeping a lime fruit on the head all the time intact for which he was hailed as Pallavi Rama Iyer by the Maharaja of Mysore and was honoured with golden bracelets and rings by the king. Later his son Guruswamy Iyer and Radhakrishna Iyer were appointed as court musicians by Mummadi Krishnaraja Wodeyar. Lalgudi Jayarama Iyer, the great grandson of Rama Iyer is an eminent violinist of today.

KARIGIRI RAO (1853 - 1927) :

Karigiri Rao[2] was the son of Vedanti Lakshminarasimhachar a Sanskrit Pandit in the court of Mummadi Krishnaraja Wodeyar. His father and elder brother Venkatanarasimhacharya gave him excellent training in Sanskrit Sahitya and Tarka Sastra. He learnt music from his father's friend, Asthana Vidwan Subba Rao.

Karigiri Rao's hard work and assiduous practice under Subba Rao earned him a good reputation. Once when his family went to Nanjangud for Raghavendra Aradhana celebrations, he got an opportunity to display his talents. 'The lyrical sweetness

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1. Great Composers, Vol.II, Tyagaraja, P.Sambamurthy, P.322
2. Information about Karigiri Rao was furnished by his grandson Sri. T. Venkata Rao

of his music coupled with mellow voice and technical perfection came as a pleasant surprise to the gathering'[1]. As his father did not encourage him to become a musician, Karigiri Rao went to Hydrabad where he stayed at his relative's house for a few years and continued his practice. Due to his father's illness, he had to return to Mysore. As his brother also discouraged him very much in becoming a musician he had to leave his house. During this time, he undertook concert-tours and earned fame. He once again had to come to Mysore consequent to his brother's death. When he was at Mysore Chamaraja Wodeyar heard about his talents and appointed him in his Court. He was a music teacher in the school for blind.

Honours : The most important event in his life was the conferment of the title 'Sangita Vidya Kantirava' by the famous musicians of Mysore. In 1893 in a function arranged in his honour by his Guru Subba Rao and other leading musicians of his time like Vina Seshanna, Vina Subbanna, a gold bracelet with Ghantabharana i.e., bell attached to it was put round his wrist and he was honoured with the title 'Sangita Vidya Kantirava'. Kasi Vidya Pita conferred on him the title 'Sangita Bhushana'. In 1917, he was honoured with the title 'Gandharva Kala Duran dhara' by Swami of Parakala Mutt. The ruler of Gadwal State honoured him and gave him a golden necklace, a pair of shawl and cash award.

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[1] Article, Rajasri, Indian Express dated 22.3.1970

Karigiri Rao was a good performer and a great scholar. He had studied all the authoritative works on music available at that time. He has written two works on music, one dealing with lakshana of music, i.e., Gana Vidya Rahasya Prakasini and the other with lakshya of music, i.e., Sangita Subodhini. Both these works are not published and are in the possession of his grandson T.Venkata Rao.

Sangita Subodhini[1] is in three folio volumes. The first volume deals with some fundamental theoretical aspects of music under the headings svara, raga and tala in the begining and later svara exercises and mainly technical compositions like sarala, jantavarsas etc., have been illustrated in notation.

The theoretical aspects like the etymology of the term nada, three kinds of nada like mandra, madhya and tara, dvigunatva are given in the begining. Definition of svara, the names and the solfa syllables of sapta svaras are given next. The three sthayis have been illustrated. After giving the definition of sruti as a sound which occurs in the beginning of a svara, the names of srutis like tivra, kumudvati etc., are given.

Under svara prakarana are mentioned 16 varieties of svaras, dasavidha gamaka and vadi samvadi etc. Under Raga prakarna, the varieties of ragas like audava, shadava and sampurna, their lakshana, prakriti, vikriti svaras figuring in ragas, names of 72 melas and their chakra, svaras taken by melas, 72 melas and

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1. Sangita Subodhini was consulted with the kind permission of Sri T.Venkata Rao.

their janyas with arohana and avarohana etc., are given. Regarding tala, its definition, names of dasa pranas, shadangas, shodasangas, akshara kalas for 5 jatis and the scheme of 35 talas are given.

Next the symbols used in notation are explained. To indicate tara sthayi and mandra sthayi, a horizontal line above and below the notes respectively are given. Ghata is to be indicated by putting the sign '0' over the note as $\overset{o}{S}$, finger counts by writing the symbol ∪ above the svaras and visrajita by putting the symbol ∩ above the svara. The author next goes on to the practical illustration of the compositions.

Svara exercises of janta varisas, sapta tala alankaras, alankaras in 35 talas, gitas, varnas, tillana, javali, pada are given in notation.

The second volume contains only kritis in notation of his own compositions, compositions of Sadasiva Rao, Muthuswami Dikshitar, Syama Sastri, Subbaraya Sastri and Ghana raga pancharatna of Tyagaraja. His third volume has Devaranamas of Dasakutas like Purandara Dasa, Kanakadasa, Vijayadasa etc.

Gana Vidya Rahasya Prakasini which deals with the theoretical aspect of music will be dealt with in the next chapter.

As a Vaggeyakara : His varna 'Vanipai marula konnadi' is in Nata raga, Adi tala. As it is composed in a ghana raga and the music starts on tara sthayi shadja, this varna creates a good musical atmosphere in concerts. The presence of difficult phrases, phrases in atita anagata patterns, passages involving sthayi relationships like s r g m r S, s r g m r S, and samvadi relationships like s r s S p n p P s r s S and s S - p P - s S, the repetition of phrases in the same pattern like S , n S d n S , p s n p m - P , m P g m P , r p m r s datu svara passages like r s m r p m n p,, janta svara phrases like p p n n m m p p etc., serve as the best technical composition. His varna in vasanta raga aditala is a Chauka varna loaded with svarakshara beauty. The second charana svara has phrases on the model of Srotovaha yati e.g., r s n - m g r s n - d m g r s n - n d m g r s n - s n d m g r s n , the repetition of svaras in symmetrical patterns and the makutam g R s n d - r S n d m - m G r s n makes it a best composition for dance concerts. In the charana, Raga mudra is present.

His Navaratna malika varna 'Lalitakala parangate' in Jhampa tala has 9 ragas. In the pallavi and anupallavi, four ragas are used, Charana is in single raga and the four charana svaras are in four ragas. Ragamudra is present in this ragamalika. The sahitya of each avarta of the respective raga will commence with the first syllable of the name of the raga. For instance, the ragamalika which begins with Lalitaraga has the syllable 'la' at the begining of each avarta.

Lalita kala parangate devi Lalite sulalite sucharite mampahi

Similarly, the portion which begins with Anandabhairavi raga has the first syllable as 'a' in each avarta.

Anandadayani anandamrta rupinee
Aasapasa vimochani anandabhairavi

Lalita raga used by Karigiri Rao takes chatusruti dhaivata and is same as that mentioned in Sangita Chandrikai (P.92). Nada vinodhini, janya of sarasangi with the arohana and avarohana s r g m p m d n s - s n d p m g r s is a rare raga used in this ragamalika. This has been mentioned in Sangita Chandrikai (P.97).

Kritis : He has composed kritis in melakartas like Shanmukha priya, Gamanasrama etc., and janya ragas like Kadana kuthuhala, Malavi, Kannada etc (Vide Appendix-II.D). Besides, in the raga Dharmaprakasini, a janya of 20th melakarta, taking the arohana and avarohana as s r m p n s - s d m g r s, he has composed a kriti 'Sriraghava sada mampalaya'. This raga has not been mentioned in Sangita Chandrikai. In Svara prastara Sagaramu, this raga with the same arohana and avarohana has been mentioned as a janya of 22nd mela..

His kritis are bhava pradhana. Even in small kritis like 'Nivepalinchara' in chakravaka raga and 'Nenarunchara' in mohana raga, the raga bhava has been brought out. His kriti 'Janakajaramana' in Gamanasrama raga is a scholarly kriti in vilambakala delineating the ragbhava well. Some of his kritis are embellished by the addition of short and bright chittasvaras e.g., Nivepalinchara in chakravaka and Nenarunchara in Mohana raga. Literary beauties like prasa, yati, prasa yati, anuprasa, are also used in some of his kritis which reveal his command over the language.

His prominent disciples are his grandson T.Venkata Rao, Bidaram Krishnappa, Harikatha Ananta Sastri, Rallapalli Ananta Krishna Sharma, Chikka Rama Rao and Dodda Rama Rao.

MYSORE VASUDEVACHAR (1865 - 1961) :

A detailed study of the biography[1] of Vasudevachar has been given in Vaggeyakara Vasudevacharya by S.Krishnamurthy. Mysore Vasudevachar was the son of Pandit Subrhamanyachar, who was a pauranika in the court of Mummadi Krishnaraja Wodeyar. He lost his father when he was only 3 years old and was brought up by his maternal grand-father.

Vasudevachar had his early training in Sanskrit under Periaswamy Tirumalachar, a great Sanskrit scholar. But Vasudevachar had more inclination towards music than Sanskrit even when he was young. His maternal uncle Padmanabhachar noticed this and put him under Subba Rao, court musician of Chamaraja Wodeyar, much against the wishes of his maternal grand-father who wanted Vasudevachar to be a great Sanskrit scholar.

Vasudevachar joined Maharaja's Sanskrit Pathasala in Mysore in his thirteenth year. Here, Vasudevachar had the opportunity of learning music under Vina Padmanabhiah. The training he received in Sanskrit and music laid a good foundation.

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[1] Vaggeyakara Vasudevacharya, S.Krishnamurty, Kavyalaya Publishers, Mysore.

third parts 'Sri Rama Vanagamana' and 'Paduka Pattabhisekha' were enacted in 1960. He could not complete the music for the 4th and 5th parts. The choice of apt ragas depict various sentiments in the drama contributed much to the popularity of these dance dramas.

His Publications : His books 'Na Kanda Kalavidaru' and 'Nenapugalu' have a fund of information. Na Kanda Kalavidaru, published in 1955, has very valuable information regarding the biographical details of many of the musicians who lived during 19th and 20th centuries. It deals with the biographies of Seshanna, Subbanna, Bidaram Krishnappa, Ramnad Srinivasa Iyengar, Mugur Subbanna, Patnam Subrahmanya Iyer, Sadasiva Rao, Padmanabhiah, Bangalore Nagaratnamma, Tiger Varadachar and Muthiah Bhagavatar. While giving the incidents in the life of the above musicians, incidents in the life of their ancestors are also given. Thus, they are useful in knowing the biographical details of many of the musicians. As the title of the book itself suggests it deals with the musicians mainly with whom Vasudevachar had acquaintance during his stay in Mysore. The book may be said to be an authentic record as it was written by Vasudevachar on his contemporaries. He has also edited and published compositions of Sadasiva Rao with notation.

Vasudevachar as a performer : His exposition of Raga, Tana, Niraval and Kalpana svara were scholarly. His voice was ghana and was well suited for singing tana. The range of his voice was from Anumandra panchama to tara shadja. He had a creative ability of high order. He is said to have sung sahana a minor raga for 1½ hours. His music was characterised by Sruti Suddha, Laya Suddha and was Bhavayutha.[1] Even Tiger Varadachar acknowledged the greatness of Vasudevachar in singing tanam as is learnt from an incident[2] quoted in Na Kanda Kalavidaru (P. 130). He was familiar with the other systems of music, viz., Hindustani and western.[3]

Vasudevachar as a composer : Vasudevachar is said to have composed more than 200 compositions. He was a versatile composer having to his credit jatisvaras, varnas, kritis, tillanas, ragamalikas and darus. He is said to have composed a Raga tala malika covering the 35 suladi talas.[4]

His deep knowledge in music, Sanskrit and Telugu, the training he received under Patnam Subrahmanya Iyer belonging to the sishya parampara of Tyagaraja led him to become a great Vaggeya - kara of post Tyagaraja period.

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1. Article, Mysore Vasudevacharya, H.Yoganarasimhan, Hindu, dated 1.3.1970.
2. Once Vasudevachar was invited to give a concert at Kalakshetra Madras for a music festival. Tiger Varadachar was giving a concert the previous day. The audience requested him to sing tanam. Varadachar said that the expert in the field would sing the next day.
3. Vaggeyakara Vasudevachar, S.Krishnamurthy, P.82
4. Article, Mysore Vasudevacharya, H.Yoganarasimhan, Hindu, dt 1.3.70

Srinivasa Iyengar (P. 62). The kriti 'Raghuvamsa Sudhambudhi' in Kadanakutuhala raga composed by his guru Patnam Subrahmanya Iyer might have inspired him to compose three compositions in that raga, a jatisvara, a varna and a kriti. In the varna, the raga Kadanakutuhala is further explored and the phrases bringing out all the aspects of this raga like jiva svara, graha svara, nyasa svara, ahata pratyahata, gamaka are used in this varna. Combination of notes like s p g p s p s p and s, s n d p m G; R S r M, N G p S, suggestive of western music also figure in this varna. His genius in handling such a minor raga is revealed in this varna. Perhaps he is the earliest to compose a varna in this raga.

His varna in Mandari is a bright varna which helps to create a good musical atmosphere when sung at the begining of a concert. Phrases of various groups of svaras in the tana style like p n p S s - m p m N n in the chitta svara, s r s S n - p n p M p in the pallavi and phrases traversing over all the three octaves makes it a best composition for voice training.

His Kritis : Among his kritis 140 have been published in two volumes of 'Vasudeva kirtana Manjari'. He is said to have composed kritis in all the 72 melakartas of which only 26 have been published with notation. Among his kritis in janya ragas most of them are in common ragas.like Mand and Sunadavinodini are the rare raga used by him. The credit of popularising the raga Sunada Vinodini through his kriti 'Devadi deva' goes to Vasudevachar. This raga taking the arohana and avarohana as s g m d n s s n d m g s (janya of 65th Mela) has been mentioned in Sangita Chandrikai (P.67) and Sangita Svara Prastara Sagaramu (P.478). The raga mand is the Hindustani raga used by him in the kriti 'Janakimanoharam'.

His creative genius has found expression in a wide range of kritis from the simplest kriti like 'Devaki Tanaya Vasudeva' in Pushpalata raga to difficult pieces like 'Mari mari' in kambhoji raga and 'Pranatarthihara' in Jinjhoti raga. Some of his kritis sound well when played in orchestras e.g., 'Karuninchi' in Budhamanohari raga.

His kritis are embellished by sangatis which bring out the meaning implied in the sahitya. The choice of the raga, the music which clothes the sahitya and the sangatis adorning the kritis are expressive of the bhava of the sahitya. Thus, the dhatu which enclothes the sahitya of the kriti 'Marachitivemo' in Purvikalyani raga, the pauses given in apt places and the tempo of the kriti expresses the pleading rasa of a devotee. Likewise in his kriti, 'Palukavademira' in Devamanohari raga, 'Brochevarevarura' in Khamas raga, there is a beautiful blending of svara and sahitya. His kriti 'Damodaramasraye' in Sankarabharana raga is a scholarly kriti expressive of the raga bhava. In his kriti, 'Mari mari vachchuna', (Kambhoji raga) phrases in the pattern of ancient alankaras are used. eg., m g m p, p m p d, p d n d and r s s n n d s n n d d p etc.

Madhyamakala Sahitya : He has used madhyama kala sahitya for some of his kritis. Madhyama kala sahitya is found at the end of the charana as in 'Palayasu Padmanabha' in Hamsadhvani raga and 'Sri Kesava' in Bhairavi raga or at the end of the anupallavi and charana as in 'Dasarathe' in Bilahari raga and 'Sri Ramadevi' in Sankarabharana raga. In some of his kritis, the whole charana is in madhyama kala like 'Bhajami Santhatham' in Athana raga.

Chittasvara : His kritis are adorned with brilliant chittasvaras. Sama kala chittasvaras are used in kritis like 'Rara rajivalochana' in Mohana raga and 'Sri Chamundeshwari' in Bilahari raga and Madhyama kala chittasvara as in 'Smarabhumi Sutadhipati' in Megharanji raga. Some chittasvaras have makutam. e.g., 'Brochevarevaru' in Khamas and 'Sri Chamundeshwari' in Bilahari raga. It is said that for his kriti 'Nannu brochutaku' in Sankarabharana raga, he composed a chittasvara in Western style and the king requested him to compose in Karnataka style also. He complied with the request, whereupon he was handsomely rewarded.[1]

Mudra : His mudra is 'Vasudeva' which occurs in the pallavi, anupallavi or charana. Out of his kritis, 89 have mudra in the charana, 34 in the pallavi while in 17 kritis, the mudra is found in anupallavi. He has also used ragamudra for some of his kritis e.g., 'Pranamami' in Ranjani raga and 'Girirajaramana' in Gambhira Nata.

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[1] Article, Mysore Vasudevacharya, H.Yoganarasimhan, 'The Hindu' dated 1.3.70.

Literary Beauties : The literary worth of his compositions is heightened by the use of beautiful alliterations. All the varieties of prasas like dvitiakshara prasa, adi prasa, anu prasa etc., are found in his compositions. His kriti 'Bhajare' in Abheri raga and 'Bhajana seyarada' in Dharmavati raga are full of pleasing rhymes.

Talas used in Kritis : It is found that most of his kritis are in Chaturasra Triputa tala and talas like Chaturasra Rupaka, Tisra Rupaka, Khanda Triputa, Misra Triputa, Misra Jhampa and Misra Chapu have also been used by the composer.

He has composed a group kriti containing 12 kritis based on the 12 names of Vishnu called Dvadasanama kirtanas like Kesava, Madhava etc. He has composed a kriti 'Srimadadi' in Kalyani raga on Tyagaraja, 'Sripurandara guruvaram' in Sarasvati Manohari raga on Purandara Dasa. His kritis 'Guru Raghavendra' in Kambhoji raga and 'Raghavendra guru' in Darbar raga are in praise of Raghavendra swami. In his kriti 'Sive pahi' in Surati raga and 'Mamavamrida jaye', he refers to his patron Jayachamaraja Wodeyar. Except one kriti, 'Karuniso' in Sarasvati Manohari Raga composed in Kannada language, the other kritis are in Telugu and Sanskrit.

Ragamalikas : His Ragamalikas have been published in the book 'Navaratna Ragamalika' published by Kalakshetra, Madras. Among the 9 Ragamalikas published in this book, for five of them dhatu and matu were provided by Vasudevachar and one more Ragamalika called

'Rajatotsavaragamalika' has been published in 'Vasudeva kirtana Manjari', Vol.I. In his Ragamalikas, there are chittasvaras at the end of each section in the respective ragas. The Ragamalika 'Sri Dadivahana Stotram' in four ragas set to Ata tala, has viloma chittasvara also which occurs for single avarta, each anga set to different ragas.

Vasudevachar is said to have composed tillanas in Kalyani, Khamas, Arabhi, Kanada, Surati and Vasanta. These are unpublished. From the study of the compositions of Vasudevachar, it can be inferred that he has followed the style of Tyagaraja, Muthuswami Dikshitar and Patnam Subrahmanya Iyer, his guru, as revealed especially in the introduction of Sangàtis, ragamudra, chittasvara viloma chittasvara and literary beauties.

Prominent among the disciples of Vasudevachar are vina Lakshminaranappa, Vina Sivaramiah, Chikka Rama Rao, Puttaswamiah (violin), Chikka Ranganna, D.Seshappa, B.K.Padmanabha Rao, N.Chennakesaviah, H.Yoganarasimhan, Harikatha S.Krishna Iyengar.

BIDARAM KRISHNAPPA (1866 - 1931) :

The biographical details are given in the book written by M.Cheluvarayaswami.[1] Bidaram Krishnappa was the son of Vishwanathiah, an actor in Yakshagana plays who belonged to Nandalike, a village near Udipi. He lost his father when he was 10 years old. He learnt Devaranamas from his brother Subba Rao who was a good singer with rich voice and the two of them earned a living singing Devaranamas. After his brother got married the responsibility of looking after his family fell on Krishnappa. Krishnappa used to sit in front of the Anjaneya temple in the Mysore palace and sing Devaranamas. People used to offer him a few coins and thus he maintained the family. Chamaraja Wodeyar heard about this and appointed Krishnappa in the Palace Dramatic troupe and later he was appointed as the head of Sri Chamarajendra Karnataka Nataka Sabha. His majestic personality, rich voice and musical knowledge made him popular in dramas.

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[1] Bidaram Krishnappa, M.Cheluvarayaswami, Pb. I.B.H.Publications

Krishnappa had his initial training in music from Karur Ramaswamy with the help of a rich merchant Thimmiah and later under Karigiri Rao. He also had guidance from Giribhattara Thammiah and Seshanna.

As a Performer : His rigorous training and hard work made him a prominent musician. He had a fine bracing voice. 'The crystal-line notes of his alapana in the Mandra-sthayi were as fascinating as they were impressive'.[1] He used to sing in medium tempo neither fast nor slow. His concerts lasted for 4 to 5 hours. From the begining to end, his vibrant voice kept its form rich and pure. He was a great exponent of Pallavi. Krishnappa also could sing Hindustani Music.[2]

In 1910, Swamiji of Sivaganga mutt and the king of Gadwal honoured him with the title 'Gayaka Sikhamani. He was honoured

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1. South Indian Music, P.Sambamoorthy, P.258 Vol. VI
2. Gana Kala, , Ananta Krishna Sharma, P.44

with costly presents by many other organisations at Mysore, Bangalore and Madras.

Krishnappa was a great devotee of Rama. He spent his earnings from the concerts for the construction of a temple for Rama at Mysore.

Bidaram Krishnappa has to his credit a few compositions. He has used the mudra 'Sri Krishna'. The sahitya for his kriti 'Dasarathi ninnukori vachchitira' in Rishabapriya raga and a Dasavatara ragamalika in Kannada have been published on the occasion of his 111th birthday celebration held in Sri Sadguru Sangita Kala Mandira in 1977, in Mysore. On the occasion of the marriage of Yuvaraja Kantivara Narasimharaja Wodeyar, he set to tune the Sahitya composed by Appavasetty as a ragamalika.

Krishnappa was an affectionate and sincere teacher. Many of his disciples are now eminent musicians of Mysore. His prominent disciples are, B.Rachappa, Bangalore Nagarathnamma, Kolar Nagarathnamma, T.Chowdiah, A.S.Shivarudrappa, Devendrappa, A.K. Subba Rao, Mridangam Puttaswamiah, Lingappa, Tabla Nanjappa, T.Gururajappa, T.Puttaswamiah, R.R. Keshavamurthy, A. Subba Rao, Rallapalli Anantha Krishna Sarma, S.Krishnaswami Iyengar and others.

TITTE NARAYANA IYENGAR :

Titte Narayana Iyengar[1] was the adopted son of Titte Rangachar who was a great scholar in Sanskrit and a disciple of famous performer. He toured all over India giving concerts. He also performed in Burma and Ceylon. He was honoured by many other kings like the Kings of Travancore, Ramnad, Ettiyapuram and Zamindar of Andipatti.

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[1] Information from Sri Titte Krishna Iyengar

By 1904, he took to Harikatha performance as his voice lost its ring and became famous as a Harikatha performar. His Kalakshepam on the life of Tyagaraja based solely on the compositions of Tyagaraja reigned supreme for the richness of music and emotional appeal.

His titles : In 1930, Music Academy, Madras awarded him the title 'Sangita Kalanidhi'.[1] Travancore Court awarded him degree of Doctor of letters in 1942,[2] for his musicological work 'Sangita Kalpadruma'. He was the first musician in India to be awarded the degree of D.Litt.[3]

As a composer : His career as a composer began with the compositions of Nirupanam and Kritis which were composed for his Kalakshepam concerts. Later, he composed innumerable pieces and emerged as a prolific composer. Besides he provided dhatu for the sahitya composed by the court poets. He has composed all types of forms like varna, kriti, tillana, ragamalika, daru etc. Besides, individual kritis, he has composed group kritis like Sivastottarasata kirtanas, Chamundamba astottarasata kirtanas and Navagraha kirtanas. His mudra is 'Harikesa'. His compositions were published first in 1934 by Fiddle Appavaiyer, disciple of Muthiah Bhagavatar, under the title Muthiah Bhagavatar Kritigal which contains 6 varnas and 50 kritis. The later publications published in three volumes under the title Muthiah Bhagavatar Sahityangal in 1968, 1969 and 1971 have included the above compositions.

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[1] Music Academy Journal, Vol. II

[2] Sri Chitra Music Conference, 1942, P.13

[3] Muthiah Bhagavatar Sahityangal Ed. N.Vaidyalingam, P.xii

The first volume contains Sivashtottarasata kritanas and Navagraha kirtanas. The second volume has Chamundamba ashtottarasata kirtanas. In the third volume, 10 varnas, one pada varna, four daru varnas, three ragamalikas, 11 tillanas and sixtyeight kirtanas have been published.

His Sivashtottarasata kirtanas are based on the Sivashtottarasata namas. In this group besides 108 kirtanas, there are kritis in praise of Gods like Ganesa, Saraswati etc. His Chamundamba ashtottarasata kirtanas are based on the ashtottarasata namas of Goddess Chamundeshwari. The sahitya for these kritis was composed by Devottamasastri, the court poet of Nalwadi Krishnaraja Wodeyar. Muthiah Bhagavatar has acknowledged Devottama Sastri for the help rendered to him in composing the Sahitya in the preface of the publication of 1936[1] wherein some of his kritis belonging to this group have been published. This group also has stuti kirtanas on Ganesa, Saraswati etc. His Navagraha kirtanas are seven in praise of the 7 main planets.

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[1] Sri Chamundambashtottarasatanama Sankirtanavali, Vol. I, 1936 Mysore.

Varnas : He has composed varnas in major ragas like Kambhoji, Kalyani etc., and minor ragas like Andolika, Narayanagaula etc. His varnas in minor ragas reveal his creative ability in handling the ragas giving little scope for elaboration. His varnas are scholarly and are best technical compositions. For instance, the phrase in the third charana svara of the varna 'Sri Rajamatangi' in Suddha Dhanyasi g m N n m g s N n g m p n s G g N n G g and the phrase in the Andolika varna in the third charanasvara r M N r M r S s n n d m in which complicated intervals are present and other phrases give best training to the students. Most of his varnas refer to his patrons like the ruler of Mysore, Travancore and Ramnad.

Daru varnas of Muthiah Bhagavatar are best suited for dance concerts with solkattus and sequences of phrases suitable for dance. His daru varna in Khamas raga 'Mate malayadhvaja' is very popular in dance concerts. For the svara passage, there is solkattu svara and in addition, there is sahitya for the whole passgge. The frequent occurence of the svara dhaivata and the same syllable in the solkattu passage and in the sahitya has added to its beauty.

Kritis : Among the composers of post Tyagaraja period, Muthiah Bhagavatar was a prolific composer of kritis. The foundation laid down by the musical Trinity and their disciples made many composers of 20th century to compose kritis on their model, displaying their individuality at the same time. Muthiah Bhagavatar, thus, has enriched his compositions by the introduction of sangatis, chittasvara and ragamudra.

His kriti 'Bhagala deviya' in Todi and 'Jvalajjihve' in Darbar have beautiful sangatis bringing out the raga bhava in rich colours.

Most of his kritis have chittasvara and the kriti 'Sri-mahabala' in Sarangamalhar raga has chittasvara and solkattu svara and 'Sampatprade' in the raga kalyani has viloma chitta-svara. His kritis 'Simhavahane' in the raga simhavahini, Saranam vijaya' in vijayasarasvati raga and 'Lalitambe'in Bhuvanagandhari raga have ragamudra.

Regarding the dhatu of his kritis, some are very classical and some seem to be more suitable for Western band, e.g., Kriti 'Sri Jatadhara' in Sindhumandari raga, 'Raja Raja Radhite' in Niroshta raga, 'Niramaye' in Kuntalavarali raga, 'Sri Saravana' in Sumanapriya raga etc.

Muthiah Bhagavatar has composed kritis in long talas like Khanda jati Jhampa, Kanda jati Ata, Sankirna jati Rupaka etc. There are also kritis in Tisra Gati Adi tala.

The most important contribution of Muthiah Bhagavatar is his compositions in rare ragas not handled by his earlier composers. (See Appendix for the list of rare ragas used by him).

In the first volume of the book 'Muthiah Bhagavatar Sahityangal', in the preface, a list of 23 ragas have been mentioned as the Ragas invented by Muthiah Bhagavatar. But among them, most of the ragas, viz., Vijayasarasvati, Hamsaga mani, Hamsadipakam, Kokilabhasini, Vinadhari, Harinarayani, Nagabhushani, Hamsanandi, Vijayanagari, Gurupriya have been mentioned in Sangita Chandrikai. Ragas like Valaji, Gaudamalhar, Niroshta, Urmika are mentioned in Sangita Svaraprastara Sagaramu. Hayapradipam is mentioned in Ganavidyarahasya Prakasini. The other rare ragas in which Muthiah Bhagavatar composed are not mentioned in the above three works. They might have been mentioned in other works or he might have created them.

Ragamalikas : Three of his ragamalikas are published in third volume. His Pancharagamalika has all the characteristic features of ragamalika, i.e., chittasvara at the end of each section, makuta svara, viloma chittasvara and Ragamudra. His sapta ragamalika has seven sections in which the first syllable in the first six sections taken together will read as 'Om namasivaya'. The last section has the prabandha mudra viz., Sri Panchaksharamalikabharana. Except Ragamudra all the other characteristics of a ragamalika are present in this ragamalika.

Navavarna ragamalika has eleven ragas. The first section is a stuti on Ganesa, the next nine sections on avarana and the tenth is a mangala stuti. The mudra of each avarana is present in the respective sections.

Tillanas : His knowledge in Hindustani music is revealed in Tillanas. Though some of his tillanas are in Karnatic ragas like Vasanta, Todi etc., most of them are in Hindustani ragas like Behag, Darbari Kanada, Kanada, Kapi, Hamsanandi (Sohini of Hindustani music), Hamirkalyani etc. In the progression of dhatu, some of his tillanas resemble Tarana of Hindustani music e.g., Tillana in Kapi raga, Adi tala :

m m m p p p N S s s s s s S
Na dr dr tom dr dr dhim dhim ta na na na na na

n s n G r s r s n s s n d p p
ta ta ra da ni ta ri chum cha na na na na na

Few of his tillanas have chittasvaras.

Muthiah Bhagavatar has written 'Tyagaraja Vijayakavya' a Sanskrit poem dealing with the life of Tyagaraja.[1]

Muthiah Bhagavatar served as the Principal of Teachers' College of Music, Madras, from 1932 to 1934. In 1938, when Svati Tirunal Music College was started, he became the first Principal and served there till 1943, when he retired from service.

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[1] Srimad Tyagaraja Vijayam, Muthiah Bhagavatar, published in 1940.

BELAKAVADI SRINIVASA IYENGAR (1888 - 1936) :

Belakavadi Srinivasa Iyengar[1], the son of Srinivasa Rangacharya, was born at Srigiripuram near Sivaganga, Mysore State. He had training in music under his uncle and later under Krishna Bhagavatar of Kollegal. By the time he was twenty-four, he had given concerts in Gadwal, Vanaparti, Atmakoor and other places in Hyderabad State and was laden with presents. Later, he came to Mysore to extend his knowledge and learnt under Subbanna.

Once, on Krishnotsava, he gave a concert at the residence of Vina Seshanna. His elaboration of Bhairavi was so superb that Venkatagiriappa presented him a diamond ring. His Guru Subbanna took him to the Ruler who made him sing and gave him valuable gifts in recognition of his talents. He appointed him as a court vidwan. Belakavadi is said to have composed kritis in all the 72 melas and won the prize of Rs. 500/- awarded by Nalwadi Krishnaraja Wodeyar. He also composed 2 varnas and 20 kritis. His mudra is Srinivasa.

As a performer : Belkavadi Srinivasa Iyengar had a melodious voice. Subrahmanya Iyer, the elder of the Karaikudi brothers[2], remarked that his music reminded him of Mudurai Pushpavanam Iyer. Srinivasa Iyengar was not only a vocalist of repute but was also

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1. Information from Srinivasa Iyengar, his son.

2. Article, Belakavadi - Pushpavanam of Mysore, Rajasri, Indian Express, dated 5.4.1970.

proficient in the violin and Gotuvadyam. He was the winner og Gold Medal instituted by Muthiah Bhagavatar for proficiency in Gotuvadyam.

In 1922, the citizens of Mysore honoured him with a gold chain with a pendant inscribed on it a beautiful picture of Goddess Sarasvati. He gave concerts in Ramnad, Rameswaram and Madurai. He has also assisted Muthiah Bhagavatar in composing his Chamundamba Ashtottara-Satanama Kirtana Mala (referred to by Muthiah Bhagavatar in the preface to the First volume published in 1936). He was a violin teacher in deaf and blind school.

Srinivasa Iyengar was also an actor in plays and was running his own dramatic company in Belakavadi. He was a member of the Palace Dramatic Troupe.

He has published a book on music in Kannada called 'Ganamrita'. This book in the begining deals with fundemental aspects of the lakshana of music. The definition for Sangita, their division into Margi and desi, prakriti, vikriti svaras, sthayi, gamaka, murchana, vadi, samvadi, anuvadi, vivadi are given under svaraprakarana. In giving the definition of prakriti svara, the lowest pitched variety of each note has been mentioned as prakirti svara and others as vikriti svaras. The concept of vivadi according to the author is different from the definition found in many works. Vivadi has been defined here as a svara that spoils the beauty of the raga. The svara which is absent in the particular raga is said to be vivadi svara of that raga.

Under talaprakarana, definition of tala, names of the saptatalas, laghu jati bhedas, graha, varieties of Chapu talas have been explained. The three varieties of Chapu, viz., Rupaka chapu, Jhampa Chapu and Misra Chapu are explained. They correspond to the talas Rupaka, Khanda Chapu and Misra Chapu respectively which are in practice now.

Under ragaprakarana, explanation for sampurna, shadava, audava and vakra ragas, scheme of 72 melas, katapayadi formula, varieties of ragas like raganga, bhashanga, upanga, Ghana raga, Rakti raga, Desi raga have been given. The two systems of tuning, panchama sruti and madhyama sruti are explained under the heading sruti paddhati. Besides the above aspects, technical compositions sarali, jantavarisa etc., and kritis of musicial trinity, Vasudevachar etc., have been given in notation.

As a Composer : His compositions have not been published. Notation for few of his compositions were collected from his son whose name is also Belakavadi Srinivasa Iyengar.

His kritis are on the model of the kritis of Tyagaraja and are characterised by a few sahitya syllables. The sangatis used in them bring out the meaning of the sahitya well. The euphonious syllables used in his kritis make them good vocal forms. His kriti 'Manasulo mohamu' in Simhendra Madhyama raga reveals his genius and it testifies to his originality. In this kriti, there is dvitiaksharaprasa through out the composition. He has composed a kriti in Balachandrika, a janya of twenty-second mela karta, taking s g m p d n s as arohana and s n d m g r s as avarohana which is a rare raga.

Some of his prominent disciples are his sons Srinivasa Iyengar, Varadaraja Iyengar and Rangaswamy Iyengar and the violinist Venkataramiah.

CHIKKA RAMA RAO (1892 - 1946) :

Chikka Rama Rao was born in Kurudi in Shimoga district. Even as a child of 7, he used to sing Devaranama most pleasingly. He took training in music from Karigiri Rao, Seshanna and Subbanna and in pallavi under Tiruvaiyar Subrahmanya Iyer.[1]

As a performer : Chikka Rama Rao was famed for his laya jnanam. When Dakshinamurthy Pillai the percussionist came to Mysore to perform in the palace, Chikka Rama Rao sang a Shatkala pallavi. Inspired by rhythmic articulation, Dakshinamurthy Pillai drew out his Kanjira and started playing on it. Chikka Rama Rao could also play on violin and Jalatarangam.[2]

He was also a composer of svarajati, varna and kritis. He is said to have composed kritis in minor ragas like Nagasvaravali, Pahadi, Umabharana, Andali, Suddha Bhairavi besides many kritis in major ragas.[1] But his compositions have not been published. He used to do bhajana on every Thursday and celebrate Ramotsava every year. Chikka Rama Rao was also a very good actor and he played major roles in dramas.

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[1] Sri Krishna Sandesa, S.Krishna Iyengar, P.52
[2] Article, Sangita Ratna Chikka Rama Rao, Indian Express dt.29.3.70 by Rajasri

His prominent disciples are Arkare Narayana Rao, A.Subba Rao, B.V.K. Sastri, S.Krishna Iyengar, H.V. Rama Rao (violin) and Rallapalli Ananthakrishna Sarma.

CHINTALAPALLI VENKATA RAO (1876 - 1960) :

Chintalapalli Venkata Rao[2] belonged to a family of musicians. His grand father Sangita Rao Thimmanna was a Vainika. Chintalapalli Venkata Rao had his early training in music under his two uncles Bhaskara Rao and Venkataramiah. Later, he learnt music under Hangal Chidambariah, Karur Ramaswamiappa, Pakka Hanumantacharya of Penugonda and Pallavi Seshayyar.

His style : Venkata Rao was endowed with a fine, impressive and responsive voice and used to sing in a high pitch. In his polished renderings of the kritis of Tyagaraja, the meaning of the words was fully brought out. He had a creative talent of high order and could expound pallavis in sixteen kalas.[3] His son Chintalapalli Ramachandra Rao is now famous musician of Mysore.

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1. Article, Sangita Ratna, Chikka Rama Rao, Rajasri, Indian Express, dated 29.3.1970
2. Article, Chintalapalli Venkata Rao, Rajasri, Indian Express, dated 31.5.1970
3. Great Composers, Book II, P.Sambamoorthy, P. 205

In recognition of his merit, he was honoured by various Organisations. Mysore State Music Parishat honoured him with the title 'Sangita Vidyanidhi'. Besides this, he received the title 'Gana Kalasindhu' from Prasanna Seetharama Mandira, Mysore. He was the recipient of the President's award in 1967.

B. DEVENDRAPPA :

B.Devendrappa[1] [illegible] son of B.S. Ramiah, a famous musician as well as an actor, was born in 1890 at Nyamati, Shimoga District. He had his early training in music under his father. He came over to Mysore with the aim of winning the patronage of the Mysore ruler. He had an opportunity to play on the Jalatarangam and sing before the king. Impressed by his music, the king appointed him as a court vidwan. After coming to Mysore, he learnt under Bidaram Krishnappa, Titte Narayana Iyengar, Vina Seshanna and Vina Subbanna.

Besides being a vocalist, he is a master player on the instruments, Vina, gotuvadyam, violin, flute, jalatarangam, swarabat dilruba, sitar and tabla. He is also conversant with Hindustani music.

As a performer : He has given concerts all over India. In 1963 he went to China on a cultural delegation and gave vocal and instrumental performances there. He has been honoured with the

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[1] Information obtained by personal contact

In recognition of his merit, he has been honoured with titles by many Organisations. In 1965, the Mysore State Sangita Natak Academy Award was given to him. A further award of the Government of Karnataka was given to him in 1972 in connection with Kannada Rajyotsava celebrations. The title 'Ganakala Sindhu' was awarded in 1966 by Prasanna Sitarama Mandira, Mysore and 'Sangita Kala Ratna' by Gayana Samaja, Bangalore, in 1972.

His Publications : He has written a book 'Lakshya Lakshana Paddathi' for proficiency grade, published by Education Department, Government of Karnataka. His other works are 'Biography of Saint Tyagaraja' published by Asthana Sangita Vidwat Sabha, started by Muthiah Bhagavatar, giving a brief biography of Tyagaraja and 'Rare Compositions of Vina Subbanna', published by Music Academy, Madras.

Titte Krishna Iyengar is a member of the Expert Committee of Music Academy, Madras. His lecture demonstrations at the Music Academy have brought to light many of the compositions of Jayachamaraja Wodeyar and other composers of Mysore.

As a Vaggeyakara : He has composed kritis in Kannada and Telugu languages. He has composed in Hamsadhvani, Vasantha Bhairavi, Udayaravichandrika, Hindola, Rishabhapriya, Kuntalavarali and Sahana with the mudra 'Sri Krishna'. His kritis are bright compositions bringing out the essence of the raga. His kriti

'Varaganapati' in Udayaravichandrika is adorned with a short and crisp chittasvara. In his kriti 'Jayajaya Jaganmathe' in Vasantha Bhairavi raga, he refers to his patron Jayachamaraja Wodeyar. The frequent occurence of the words 'Jaya Jaya' in this kriti has added lilting charm to it.

N. CHENNAKESAVIAH :

Chennakesaviah[1] was born at Natanahalli, Mandya District in 1896. He learnt music under Vina Sivaramiah and Vasudevachar. He served as a teacher in Music, Drawing, Kannada and Hindi in Sarada Vilas High School, Mysore.

In recognition of his service to music, he has been awarded titles by various Music Associations. He received the title 'Sangita Kalaratna' from Gayana Samaja, Bangalore in 1960, 'Ganakala Sindhu' from Prasanna Seetharama Mandira, Mysore in 1963, Mysore State Sangita Natak Academy Award in 1968, 'Sangita Vidyanidhi' from T.Choudiah Gayana Samaja in 1969, Mysore State Rajyotsava Award in 1971 and Central Sangita Nataka Academy Award in 1971.

Chennakesaviah has written several books. Important among them are (i) Compositions of Mysore Sadasiva Rao, published in 1954, (ii) Some rare and unpublished compositions of Mysore Sadasiva Rao, published in 1971, (iii) Haridasa Kirtana Sudha

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1. Information collected by personal contact.

Sagara, Volumes I, II, III, published in 1967, 1972 and 1974, (iv) Vainika Pravina Subbannanavaru, published in 1970 and (v) Raga Alapana Paddhati, Tana and Pallavi, published in 1976.

His publication on the compositions of Mysore Sadasiva Rao has brought to light many of his compositions. His first volume of Haridasa Kirtana Sudha Sagara was the winner of the Sangita Natak Academy award as an outstanding musical work in Kannada among those published during 1960-68.[1] In this book 54 kritis of five Haridasas are given in notation with a brief account on each of them. Besides, the lakshana of 30 ragas used for the kirtanas published in this book are given. The evolution of the lakshana of many ragas like Todi, Sriraga, Anandabhairavi, Kambhoji etc. given here are scholarly.

The second volume contains 79 kirtanas of Sri Purandaradasa with a brief account of his biography and the lakshana of 17 ragas and the third volume has 73 kirtanas of 23 haridasas with the biographical account of these haridasas and the lakshana of 6 ragas. In addition, there are 5 Suladis and 10 Ugabhogas with notation. Under Suladi, he traces the evolution of the form Suladi suggesting that Suda and Sula are one and the same. The author quotes Nartana Nirnaya wherein the talas Dhruva, Matya etc., have been called as Suladi talas. He further quotes

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[1] Haridasa Kirtana Sudha Sagara, Vol.II, Chennakesavaiah, P.i

Somanarya according to whom the songs set in these 7 talas based on ragas and Desi language are known as Suladis. He mentions the names of the composers of Suladis like Sripadaraya, Purandaradasa etc., Then he gives the various features of Suladis like presence of mudra of the composer in each section, duration of each section being dependent on the words and the idea expressed etc.

According to the author, the form Ugabhoga is so called because it expresses the ecstatic state of a devotee who had had the vision of God. He criticises the view which relates Ugabhoga with the term udgraha and Abhoga of Prabandhas. The form has been in existence since the time of Sri Achalananda dasa (9th Century A.D.)[1] who has composed many Ugabhogas. Ugabhogas can be set in any Raga and has 2 to 18 padas. Each pada can be set to four avartas. Ugabhogas, representative of Sripadaraya, Vyasaraya, Achalananda dasa, Purandara dasa are given.

Laghu Kaipidi is a very useful book dealing mainly with Pallavi. It has 180 Pallavis with notation with an elaborate and scholarly introduction on the 8 branches of Manodharma Sangita.

He says in singing anuloma, viloma and pratiloma for pallavis the eduppu has to be changed according to the kala of the pallavi and should not be kept constant as sung at

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1. Karnataka Bhakta Vijaya, Part I, Belur Kesavadasa, P.D

present day. After illustrating the anuloma and pratiloma of a Pallavi according to ancient and modern practice he has given 180 pallavis in notation and only sahitya for 148 pallavis.

In anubhanda he has given exercise useful for the students of music. The first sarali varisa starting on the sama graha and singing the same after one, two and three aksharas have been illustrated in notation. A table giving the distribution of aksharas to sing the alankaras in three degrees of speed in a single avarta is given.

For all the 35 talas, he has composed sahitya of a single avarta, set them to different ragas and has given them in notation. The tables showing the distribution of aksharakalas for singing varna, combining the three degrees of speed and another table showing the combination of various gatis have been given. Thus, this is a very useful book for the students of music.

As a Composer : His compositions have been published in the book 'Ragalapana Paddhati, Tana and Pallavi'. He is the composer of various forms like Jati svara, tana varna, pada varna, kriti, pada, ragamalika, mangalam, tillana, javali. Among his compositions, a varna 'Kamalaramana' in Ramapriya, 10 kritis and one each of the remaining forms mentioned above are published in this book. His mudra is 'Kesava'. His compositions are in common ragas like

Sankarabharana, Saveri etc. Except one kriti, 'Ramaduta Hanumantam' in Hindustani kapi, a North Indian raga, the others are in Karnatic ragas. All his kritis are in medium tempo and they resemble the Madhyama kala kritis of Muthuswami Dikshitar. The style of his guru Vasudevachar is reflected in some of his compositions like 'Herambam' in Begada and 'Guruvaram' in Sankarabharana. His compositions are bhavayuta and there is beautiful synchronisation between svara and sahitya. The sangatis which adorn the kritis bring out the raga bhava well. His kriti 'Kesavardhangi' in Kalyani is a bright kriti, starting with svarakshara. The decorative angas like Madhyamakala sahitya and chittasvara also have been introduced in his kritis. Madhyama kala sahitya is present in his kriti 'Guruvaram' in Sankarabharana and 'Parameshwara' in Purvikalyani. The presence of literary beauties like prasa, anuprasa and anthyaprasa in his kritis reveal his command over the language.

The other forms like jatisvara, padvarna etc., have been given in notation under the heading 'forms useful for dance'. In the choice of ragas, Mukhari and Kedaragaula and the dhatu provided for the padavarna 'Kantana Kanade' in Chaturasra Triputa and the pada 'Entuna maretirali' to depict the feeling of Vipralamba Sringara the composer has revealed his genius. His Ragamalika 'Mamaradali' with the title 'Madhu Chaitra' describes the spring season. It is in five ragas with chittasvaras at the end of each raga. The mangalam is in Madhyamavati raga and is in praise of Lord Vishnu. The charana refers to the 10 incarnations of Vishnu.

His book on the life and work of Subbanna is one of the main sources of information on that musician. He is a member of the expert committee of the Music Academy, Madras. His lecture-cum-demonstrations in the Music Academy, Madras and his articles in various journals and Souvenirs are very informative and are of research value.

BELAKAVADI SRINIVASA IYENGAR :

Belakavadi Srinivasa Iyengar is the son of Belakavadi Srinivasa Iyengar referred to earlier. It is strange that both father and son were called by the same name. He was born in 1910. He had training in music under his father and also Titte Narayana Iyengar. In 1931, he did Diploma in Music conducted by Madras University. In the same year, he attended the Teachers' Training Course conducted by Music Academy, Madras and passed the same in First class. He passed the Western Music examination conducted by London Trinity College. In 1936, after completing his studies, he returned to Mysore and served as Music teacher in a High School.

He is the author of the books in Kannada dealing with the biography of Muthiah Bhagavatar and Mahavaidyanatha Iyer.

BELAKAVADI VARADARAJA IYENGAR :

His brother Belakavadi Varadaraja Iyengar was born in 1912. He learnt music from his father and also from Titte Narayana Iyengar and Muthiah Bhagavatar. Varadaraja Iyengar also learnt to play on the vina and violin. He was the head of the Acharya Patasala, Bangalore. He has published the book 'Devi Kritigalu' which contains a few songs belonging to Chamundamba ashtottarasata kirtanas of Muthiah Bhagavatar.[1] Rangaswami Iyengar, his brother is also a musician of Mysore.

S.N. MARIAPPA :

S.N. Mariappa[2] was born in 1914 at Village Sasalu in Krishnarajapet Taluk, Mandya District. . He learnt music under Shama Rao, Melkote Narasimhaiah. He went to Chidambaram and had training in music under Tanjore Ponnaiah Pillai, Sabesa Iyer, and Madurai Subrahmanya Iyer. After coming to Bangalore, he learnt under Palghat Someshwara Bhagavatar.

He won the title 'Ganaratna' by Kannada Sangha of Law College, Kollapura, 'Ganasudhakara' during Hanuma Jayanti, organised by B.Devendrappa. He was awarded the title 'Ganakala Bhushana' in a conference held at Talkad. In 1946, he started a music institution 'Sri Saraswati Ganakala Mandira' at Mysore. He is the author of text book for Senior Grade Examination in Music of Mysore Education Board, published by Karnataka Government. He presided over the conference held in connection with Rajatamahotsava Celebration of Sangita Kalabhivardhini Sabha,

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1. Muthiah Bhagavatar Devi Kritigalu, Belakavadi Varadaraja Iyengar, published in 1963.
2. Sangita Kalabhivardhini Sabha, Rajatamahotsava Celebrations Sovenir, 1980

Mysore. He has composed Svarajatis, varnas, kritis, pada, javalis tillanas and also melaragamalika with the mudra 'Brahmapura'.

Besides the vainikas and vocalists, there were performers on other instruments like violin, gotuvadyam, kinnari, flute, mridangam, kanjira and tabla. Biographical details and the contribution of some of them are being taken up now.

T. CHOWDIAH (1894 - 1967) :

Violinist Chowdiah has won everlasting fame as one of the greatest musicians of India. Chowdiah, the son of Dodda Agastye Gowda, was born at Tirumakudalu Narasipura. He had his early training under Subbanna and later under Pakkanna. When he was 16 years old, he came over to Mysore for advanced training under Bidaram Krishnappa.[1] The rigorous training under the great and sincere master and the strenuous practice put in by Chowdiah made him an inimitable master of the instrument.

Chowdiah found that the four stringed violin could not produce the volume of sound he desired and so he added three more strings to it. The first three strings were doubled, the extra strings being tuned to notes of one octave below. Thus, he was a pioneer in playing the 7 stringed violin and showed its great possibilities. The seven stringed Tambura of Shatkala

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[1] Mysore T.Chowdiah, B.V.K. Sastri, PP. 8 to 10

Govinda Marar might have inspired him to make a similar modification on the violin.[1] The popularity of the Western Orchestra in the Palace might have also influenced him to use the extra strings to increase the sound of his instrument and to create the effect of many instruments being played together.

The technical perfection of Chowdiah's music used to amaze the audience. The modulation of the tones, the swiftness of his left hand fingers traversing gracefully over all the three octaves in co-ordination with the powerful bowing and the strength of the notes resulting from the extra strings led him to become famous. He evolved his own peculiar method of bowing while playing the Tanam. He has accompanied almost all the leading vidwans of his time.

In recognition of his service to music, he was awarded several titles. He received Presidential Award in 1956 and the titles 'Sangita Kalanidhi' by Music Academy, Madras in 1957, 'Gana Kala Sindhu' by Prasanna Seetharama Mandira, Mysore in 1959, 'Sangita Ratnakara' by Sringeri Jagadguru in 1960. He also received Mysore State Sangita Natak Academy award.[2]

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[1] A Dictionary of South Indian Music and Musicians, P.Sambamoorthy, P. 158

[2] Sangita Kalanidhi, Mysore T.Chowdiah and Mysore Vasudevachar, S.Krishnamurthy, P.18

As a composer : Chowdiah has composed kritis and tillanas with the mudra 'Trimakuta vasa'. His compositions have been published by Mysore University.[1] He has composed in Kannada, Telugu and Sanskrit. Among his published kritis, most of them are in common Ragas like Bilahari, Dhanyasi etc., except one in rare raga Vijayanagari. The language used is simple and the music which clothes the Sahitya is in consonance with the meaning of the words. Some of his kritis are adorned with Chittasvara. They are crisp and bright. e.g., 'Seshachala' in Kedaragaula raga.

Many of his kritis have dvitiakshara prasa between pallavi and anupallavi. A few have coincidence of first letter e.g., Katyayini in Kalyani raga and Nanjundeshwara in Abheri raga. Rarely do we find either prasa or yati in the charanas of his kritis.

Tillanas : His tillanas are lively forms structured with phrases of various patterns of Chaturasra, Tisra etc. Some of his tillanas conclude with a Mohara. In the tillana in the Ritigaula raga, the pallavi and charana are made up of jatis and the anupallavi has sahitya. In his tillana 'Nalinakanti' which is in Chaturasragati, the last two avartas are in Khandagati.

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1. T.Chowdayyanavara Kritigalu, Ed. V.Ramaratnam

A fitting memorial to Chowdiah is the concert hall constructed by the Music Academy, Bangalore in the shape of a 7 stringed violin. The first of its kind in the world, this hall was inaugurated in 1980. No other personality in the field of music has been honoured by such a solid monument in India.

Chowdiah was also a sincere teacher and has trained many disciples. Some of the prominent disciples are R.K. Venkatarama Sastri, V.Sethuramiah, Palghat C.R. Mani, and Kandadevi Alagiri Swamy. Among the vocalists are V.Ramaratnam and H.R. Seetharama Sastry. He established a music institution, 'Ayanar Kala Sala' at Mysore.

A.S. SIVARUDRAPPA :

Sivarudrappa,[1] a famous violinist of Mysore was born in 1892 at Anekal. On the 8th day after he was born, he lost his eyesight. His father Sivalinga Devaru put him under the tutelage of a violinist of Anekal, Munisankarappa.

At the age of 16, Sivarudrappa came to Mysore, joined the Deaf and Blind School and studied there for one year. The ruler provided him with all facilities needed for a career in

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1. Information collected by personal contact. Also Karnataka Kalavidaru, Part II, AN Krishna Rao, PP.54 - 58

music. He had further training in music under Bidaram Krishnappa. He has given performances in Mysore and other places like Madras and Bombay. Devidasa sarma of Banaras presented him a Gold Medal, acknowledging his scholarship in music and honoured him with the title 'Piteelu Vadana Viserada' in 1933. He is also the recipient of Karnataka State Award in 1969.

GOTUVADYAM NARAYANA IYENGAR (1906 - 1959) :

Gotuvadyam Narayana Iyengar,[1] son of Srinivasa Iyengar who was a violinist, was born at Bhutapandi in Tinnevelly in Kanyakumari District. He had his early training in music under Kodaganallur Subbayya Bhagavatar. Besides acquiring proficiency in vocal music, he learnt to play on the Gotuvadyam from his guru and later under Saka Rama Rao of Tiruvadamarudur.

Narayana Iyengar had become a popular artiste before he came to Mysore and settled down there when he was appointed as court vidwan.

As a performer : He was a gifted performer on Gotuvadyam and his concerts were attractive. He was honoured by several States and also by Mutts. He has given concerts in Burma, Malaya, Singapore, Ceylon etc. The titles 'Digvijayanada Vani',

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[1] Article, Gotuvadyam K.S.Narayana Iyengar, Indian Express dated 12.7.1970.

'Nadabrahma vidya Varidhi', 'Gotuvadya Gana Sikhamani', 'Gotuvadya Kalanidhi' and 'Gotuvadyam Samrat' have been bestowed on him. He has composed a few songs in Tamil, depicting Sringararasa.[1] But his songs are not available.

Chief among his disciples are his son Narasimhan, V.Srinivasa Iyengar, and M.V. Varahaswami.

MULUGUR KRISHNACHAR (1881 - 1951) :

Mulugur Krishnachar[2] was a Kinnari Vidwan, born at Bruvallipura, Hubli. His father Venkannachar was a musician and also a scholar in Sanskrit. Krishnachar learnt Sanskrit from his father. He exhibited a sound swarajnana even as a child of eight. He learnt music under Sripalande and mastered a number of stringed instruments.

His knowledge in music and Sanskrit enabled him to study original works on music and write scholarly articles and books on music.

He is credited with many works on music. His works are 'Sruti Siddhanta' (in Sanskrit), 'Karnataka Sangita Sastra Vimarse', 'Karnataka Sangitavu and Dasa Kutavu' and 'Bharatiya Arya Sangita Itihasavu' (in Kannada).

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1. Karnataka Sangita Sudha, V.Ramaratnam, P.310
2. Article, A Poem on the Vina, T.S. Parthasarathy, Music Academy Journal, Vol. XLIX

MUGUR SUBBANNA :

Mugur Subbanna,[1] a contemporary of Sadasiva Rao was born at Mugur in T.Narasipur Taluk. He had his early training under Vina Shamanna and advanced training under Andalanuru Subbiah. He had the opportunity of listening to the music of Trichy brothers Sunderam and Subbarayan during their stay in Mysore and improved the knowledge in music.

Mugur Subbanna was a great musician and gave many concerts in Mysore. It is said that an admirer of Subbanna once relieved him of his debt of Rs. 3000/- which he had taken from a rich man.

Mugur Subbanna was also a composer. He is said to have composed Svarajatis, Varnas and Kirtanas.

BANGALORE KEMPEGAUDA :

Bangalore Kempegauda, a disciple of Patnam Subrahmanya Iyer, lived in Bangalore during the early part of this century. He belonged to a rich family.

Even when he was young, he was interested in music and, therefore, he stayed at Tiruvaiyar and learnt under Patnam Subrahmanya Iyer.[2] He had a melodious voice and his raga exposition was very emotional. He had specialised in rendering

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[1] Na Kanda Kalavidaru, Vasudevachar, PP. 69 to 74.

[2] ibid, P. 96

Bhairavi raga. It is said that once he had pledged the Raga Bhairavi for Rs. 3,000/- at Salem to help a poor man. This was redeemed by another rich man and a patron of music at Kanchi who made him sing that raga.[1]

SOMESHWARA BHAGAVATAR (1891 - 1943) :

Someshwara Bhagavatar[2] was a prominent musician who lived in Bangalore during the early part of 20th century. He was the son of Parameshwara Iyer, brother of Palghat Anantarama Bhagavatar. He had his training under Murani Mahadeva Bhagavatar who was an eminent vocalist.

He was a scholarly musician and his music was bhava pradhana. He gave concerts not only in Mysore State but also in Tamil Nadu and Kerala. His brother Arunachala Bhagavatar who was born in 1900 used to give concerts along with Someshwara Bhagavatar. His son T.A.S. Mani is now an eminent Mridangist of Bangalore.

BANGALORE NAGARATHNAMMA (1878 - 1952) :

Bangalore Nagaratnamma was a famous singer of 20th century. She learnt music, dance and Kannada from Giribhattara Thammiah and had advanced training under Bidaram Krishnappa.[3]

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1. Kannada Vishwa Kosa, Mysore University.
2. Information furnished by the Mridangist T.A.S. Mani
3. Na Kanda Kalavidaru, Vasudevachar, P. 110

Later, she moved to Bangalore and settled down there. At Bangalore, she had training in Music under Munisamappa, a violinist who was a disciple of Walajapet Venkataramana Bhagavatar.[1]

She also stayed in Madras for some time and developed her knowledge in music under eminent musicians like Tirukkodi Kaval Krishnayyar, Poochi Srinivasa Iyengar, Konerirajapuram Vaidyanatha Iyer and the violinist Trichy Govindaswamy Pillai.[2]

Her melodious and majestic voice which could be heard even at a long distance, her training under the eimient musicians of the period, her knowledge in various languages made her a very popular musician of the period. She was endowed with creative talents of high order and her alapanas and kalpana svaras were though provoking.[3]

In recognition of her merit, she was honoured with the titles 'Vidya Sundari' by Puranam Suryanarayana Sastri, 'Gana kala Visarada' by Kavi Sarvabhauma Sripada Krishnamurty Sastri[4] and 'Tyagasevasakta'[5] by Madras Mahila Mandali.

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1. A Dictionary of South Indian Music and Musicians, Vol.III, P.Sambamoorthy, P. 105
2. Nagarattinam Ammaiyarin Suyacharitai, P.5
3. A Dictionary of South Indian Music and Musicians, Vol.III, P. Sambamoorthy, P. 105
4. Article 'Bangalore Nagaratnamma, the Saints chosen few'- Rajasri, Indian Express, dated 10.5.1970.
5. Kalaposakaru, D.V. Gundappa, P. 46

Her name is remembered in the musical history as the builder of the Shrine over the Samadhi of Saint Tyagaraja at Tiruvaiyar. It was commenced in 1921 and completed in 1925.[1] She utilised all her savings in building the shrine. She used to celebrate Tyagaraja Utsava every year for atleast 6 days arranging music concerts and kalakshepa concerts. She is the author of Ganapathi Ashtottaram, Anjaneya Ashtottaram and Tyagarajabrahma Ashtottara-Sata Namavali.[2]

Thus the musicians of Mysore have rendered have rendered a great service to music as performers, composers and teachers. The versatile nature of their compositions in structure, style and usage of rare ragas testify to their genius.

The contribution of Mysore to Musicology will be discussed in the next Chapter.

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[1] A Dictionary of South Indian Music and Musicians, Vol.III, P.Sambamoorthy - P.105.

[2] Nagarattinam Ammaiyarin Suyacharitai, P.12.

CHAPTER IV

CONTRIBUTION OF MYSORE TO MUSICOLOGY

THEORETICAL WORKS

In the foregoing chapters, an attempt was made to describe and assess the musical activity that flourished in Mysore under the last four Wodeyars, by studying the musical career of the vidwans who adorned the court of Mysore. The emphasis was on the abundance and quality of their contribution to music as performing artistes and composers. But the picture of Mysore as a Seat of Music is not complete without taking into account the theoretical works produced during this period. We find that this age has been equally productive in the sphere of lakshana. Several treatises have been written during this period, a few by the royal patron Mummadi Krishnaraja Wodeyar himself. It is unfortunate that most of them remain unpublished and therefore not widely noticed by scholars.

In this chapter, the following theoretical works of this period have been taken up for study :

1. Svarachudamani of Mummadi Krishnaraja Wodeyar
2. Sritatvanidhi of Mummadi Krishnaraja Wodeyar
3. Sarasangrahabharata of Mummadi Krishnaraja Wodeyar
4. Ganavidyarahasya-prakasini of Karigiri Rao
5. Sangita samayasara of Subrahmanya Iyer
6. Sruti Siddhanta of Hulugur Krishnacharya
7. Karnataka Sangita Sastra Vimarse of Hulugar Krishnacharya
8. Sangita Kalpadruma of Muthiah Bhagavatar

Among the above works, Sangita samayasara, Karnataka Sangita Sastra Vimarshe and Sangita Kalpadruma have been published. Though Sritatvanidhi has been printed, the music chapters are, however, not available in print.

Not all the works are entirely devoted to music. Sarasangrahabharata is a collection of ideas of music, dance and drama. Sritatvanidhi deals with a number of subjects of which music is one. The rest are purely musicological works. In the following pages, the musicological contents of these works have been examined, relating the ideas expressed to earlier theory and to present practice, wherever this is warranted.

Svarachudamani, Sritatvanidhi and Sarasangrahabharata

Musicological Works of Mummadi Krishnaraja Wodeyar

Among the rulers of the Wodeyar dynasty, Mummadi Krishnaraja Wodeyar is a renowned musicologist credited with many works on music. He is the author of Svarachudamani which deals exclusively with music, Sarasangrahabharata which deals with music, dance and drama and Sritatvanidhi, an encyclopaedic work on navanidhis, which also includes sections on music and dance. A brief outline of the contents of the three works will be given before taking up a detailed study.

A palm leaf manuscript of Svara chudamani is to be found in the Kannada Manuscripts Library of the Institute of Kannada Studies, Mysore.[1]

This work begins with a stuti (invocatory verse) on Goddess Chamundesvari, the Ishtadevata of the author. After listing thirtytwo lakshanas for each of the seven svaras, the author proceeds to classify ragas into purusha and stri Ragas. Six purusha ragas and five stri ragas for each of them are mentioned, giving a total of thirtysix ragas. Dhyana slokas describing the forms of the ragas as well as the various features, graha, amsa, nyasa svaras of the ragas and their murchanas are enumerated.

Sritatvanidhi is a work with a much wider scope. It treats of the nine nidhis, 1. Sakti nidhi, 2. Vishnu nidhi, 3. Siva nidhi, 4. Brahma nidhi, 5. Grha nidhi, 6. Vaishnava nidhi, 7. Saiva nidhi, 8. Agama nidhi and 9. Kautuka nidhi.

The chapter on Brahma nidhi includes a section on music and dance.[2] Like the Svara chudamani, this work enumerates the thirtytwo lakshanas of svaras and lists thirtysix ragas. In addition, the svaras and ragas are visually represented in the form of paintings. While Svara chudamani provides information only on the Svara or melody aspect of music, Sritatvanidhi deals with tala also and like the lakshana granthas of earlier times has something to say on every aspect of music.

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[1] Manuscript No. 1356, leaves 18 to 31

[2] Page 159 onwards of Manuscript in Oriental Research Institute, Mysore.

The various topics dealt with in this work are Suladi sapta talas, their akshara kala, caste of the five jatis, Kala of each jati, shadangas of tala, their symbols and duration, names of dasottara sata tala (110 talas), twenty-three lakshanas for the sapta talas, three kalas, ragalankara varieties, murchanas, varieties of sruti, varieties of stringed instruments, names of the strings of tambura and vina, ganabheda traya, ganariti traya, Sangitalankara sthayi names, Sangitangas, types of gayakas, gayaka guna and dosa, names of Samaveda acharyas, names of fortynine tanas, lakshana of mrdangam and mrdangam player, manufacture of mrdangam, tala nirmana krama, lakshana of cymbal players and list of ragas to be sung during various parts of the day.

The Sarasangarahabharata is an unpublished paper manuscript[1] in the possession of the descendants of Vina Seshanna. The text is in Sanskrit with comments in Telugu on each sloka. The script is that of Kannada. As the title itself suggests, it is a work on dance in which music as a limb of dance has been dealt with.

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[1] This work was consulted with the kind permission of Svaramurti Venkata Narayana Rao, grandson of Vina Seshanna

From the extract of the prefacr of the text cited below, it is known that this is a work written by Krishnaraja Wodeyar the son of Chamaraja Wodeyar :

. . . . . Sri Chamaraja prabhoh
putrah Sri Mahisura mandala patih Sri Krishnarajah krti
tenakari navina sangraha midam
Sadbhava nrttabhidham . . . . . .

According to the colophon given at the end of the work, the commentary for the above work in Telugu was written by Papanamatya, probably a court poet of the author.

. . . . . Vidvajjana vidheya Papanamatya Pranitambaina
. . . . . Sudha Sara Sangraha Bharata grantha vyakhyanam-
banu maha prabandhamunaku nityotsavam mangalam.

The work begins with the chapters on dance. The first chapter on music deals with tala. The definition of tala, tala dasa pranas, the lakshanas of the 110 talas, seven varieties of tala, sixteen Mathya talas, seven Lila talas, eight Gana talas, six sections of Simhanandana tala, nine Uruvu talas and thirteen Suddhadi uruvu talas form the contents of this chapter.

The next chapter is on Raga. In this, the author deals with nada, nadotpatti, svarotpatti, prastaras of sapta, svaras, vadi, samvadi, vivadi, anuvadi, svaras, three sthayis, sixty-six nadis in the human body; grama, murchana, jati, sruti lakshana, gunas of svara, alankaras, gayaka guna and dosa, lakshana of gita and prabandha, four ways of singing, varieties of ragas (suddha, misra and sankirna) types of raga, thirtytwo ragas, eight purusha and twentyfour stri ragas.

Among the above works of Mummadi Krishnaraja Wodeyar, Svara chudamani is identical with the begining portion of the music section of Sritatvanidhi in content and expression. The former seems to be the earlier of the two. The following statement found in Sritatvanidhi suggests this :

> "Atha shadjadi saptasvaranam devata vamsa jati vayo varnadi dvattrimsallakshanani asatkrta svara chudamani ritya"

Besides containing the entire information given in the Svara chudamani, the Sritatvanidhi throws light on more topics in music. Therefore, only the music section of Sritatvanidhi is taken up for discussion.

Sritatvanidhi

The most important feature of this work is the beautiful paintings which are contained in it by way of illustration of the ideas expressed. In the music portion especially the important aspect of music like svara, raga and tala are dealt with in the form of dhyana slokas translated into visual representations[1] (the pictures representative of a svara, raga and tala have been furnished vide plates No.IV, v and VI). Perhaps this is the earliest work to represent tala in pictures. The style of these paintings is distinct from that of the other ragamala paintings in the costumes, ornaments and instruments etc.

At the outset, the svarupa of Gandharva veda (science of music) is outlined in the form of a dhyana sloka cited from Mantraratnakara. Next, the Gandharvabhimani Devata (patron Deity of music), Sarasvati is described. Both the slokas are accompanied by pictures.

Lakshanas of Svara

The first topic dealt with under music is the lakshana of svara. Lakshanas or characteristics of svaras are given in musicological treatises, treating each svara as an individual personality. In the Sangita Ratnakara of Sarangadeva, eight lakshanas, namely, vamsa, jati, varna, janmabhumi, rsi who perceived the svara, devata, chanda and rasa are listed for every svara.[2] In addition to these, Sangita Makaranda gives the gotra, nakshatra, rasi and adhidevata of each svara.

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1. B.V.K. Sastri has analysed the rationale and traced the history of this practice of translating abstract concepts into visual forms in his article 'Musical Iconography in Sritatvanidhi' published in the Journal of the National Centre for Performing Arts - 1975.

2. Sangitaratnakara, I, 3, 51-60, Adyar edition

The list of lakshanas seems to have grown longer and longer as time went. Thirtytwo lakshanas have been enumerated in Sritatvanidhi for every one of the seven svaras (see Appendix - V-A for complete list).

Mahabharata Chudamani, a work in Tamil of which the authorship is not known, gives a long list of lakshanas of svaras similar to the one in Sritatvanidhi.[1] Perhaps both the works belong to the same period. Mahabharata Chudamani mentions thirtysix lakshanas. Some of these are not mentioned in Sritatvanidhi and similarly some lakshanas mentioned in Sritatvanidhi are not found in Mahabharata Chudamani. Nasika, tithi, samudra, saila and nadi are lakshanas given only in Sritatvanidhi while drshta, phala, animal sound, bird, vasana, juice, sthana of production of svaras and equivalent svara in tamil music are listed only in Mahabharata Chudamani. In the remaining lakshanas given in these works, there are discrepancies between the two e.g., the chanda associated with the svara Ma is prakrti in Mahabharata Chudamani while it is brhati in Sritatvanidhi. For more details see Appendix V-C.

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[1] Mahabharata Chudamani, Ch. 4, Pg. 6 to 20

Ragaragini Classification:

The next topic dealt with in Sritatvanidhi is raga classification. Here, the ragaragini system of classification is followed, six purusha ragas and five stri ragas for each being given. Among the earlier works, Sangita Darpana (p. 29 to 32) gives the ragaragini classification according to three matas (schools) namely, Somesvara mata, Hanuman mata and Ragarmava mata. The system followed in Sritatvanidhi is the one given in Hanuman mata.

The thirtysix ragas listed in Sritatvanidhi are :

Purusha ragas	Stri ragas
1. Bhairava	1.Madhyamadi, 2.Bhairavi, 3.Bangali, 4.Varati, 5.Saindhavi
2. Malavakausika	1.Todi, 2.Kambhavati, 3.Gaudi 4.Gundakriya, 5.Kakubha
3. Hindola	1.Velavali, 2.Ramakali, 3. Desakshi, 4.Phalamanjari, 5. Lalita
4. Dipaka(Pradipaka)	1.Ketara, 2.Karnata, 3.Desi, 4.Kambhoji, 5.Nati
5. Sriraga	1.Vasanta, 2.Malavasri, 3.Malava, 4.Asaveri, 5.Dhanasri
6. Megharaga	1.Mallari, 2.Bhupala, 3.Desakari, 4.Takka, 5.Gurjari

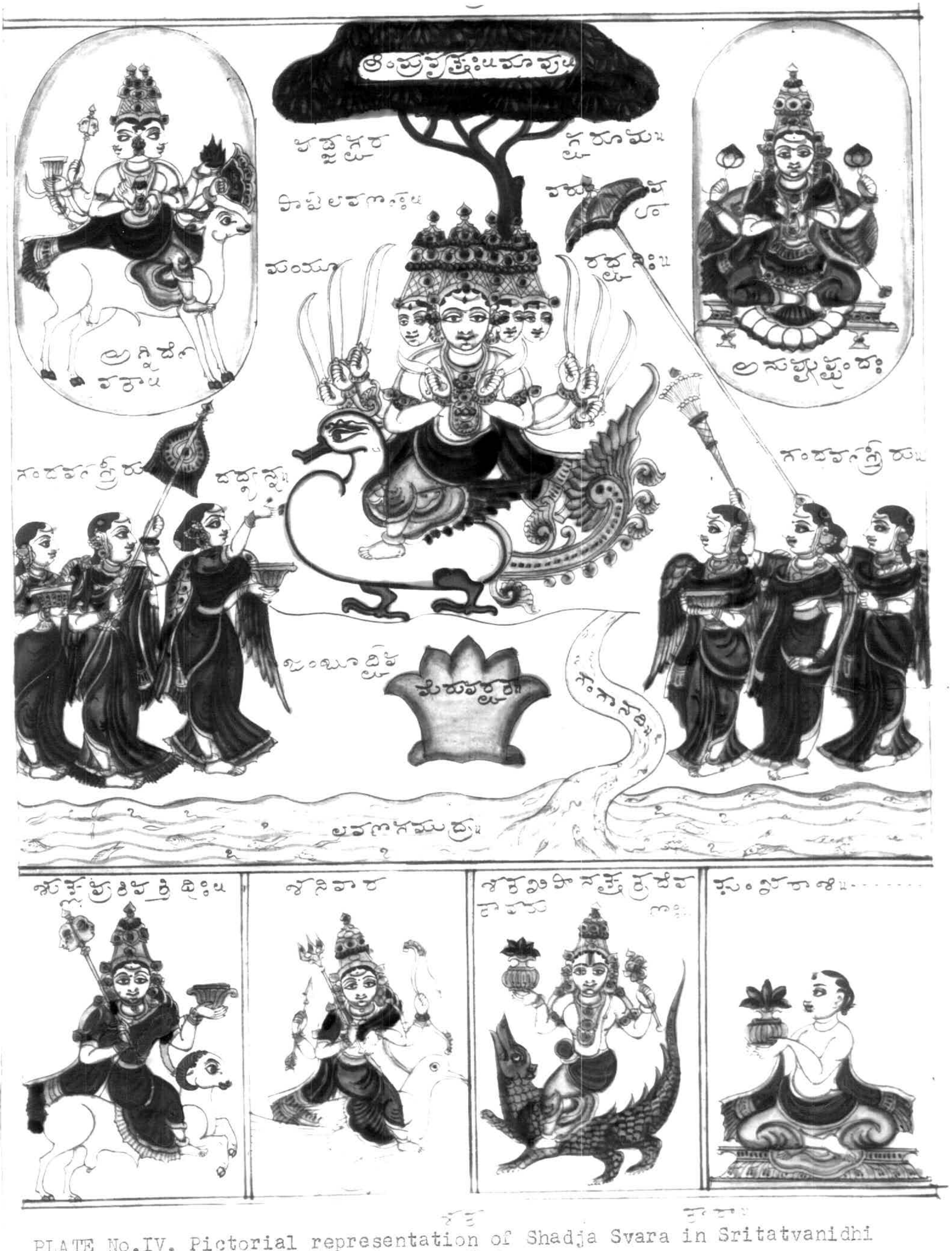

ಷಡ್ಜಸ್ವರ
ಮಯೂ
ಗಂಧರ್ವಸ್ತ್ರೀಯರು
ದಧ್ಯನ್ನ
ಅಗ್ನಿದೇವತಾ॥
ಅನುಷ್ಟುಪ್ಛಂದಃ
ಜಂಬೂದ್ವೀಪ
ಮೇರುಪರ್ವತ
ಗಂಗಾನದಿ॥
ಲವಣಸಮುದ್ರ॥
ಶನಿವಾರ
ಶತಭಿಷಾನಕ್ಷತ್ರದೇವತಾ ವರುಣ॥
ಕುಂಭರಾಶಿ॥

PLATE No.IV. Pictorial representation of Shadja Svara in Sritatvanidhi of Mummadi Krishnaraja Wodeyar.

Raga dhyana slokas :

Raga dhyana slokas given in Sritatvanidhi resemble those given in Sangita Darpana except for some differences. In another work, "Sivatatva Ratnakara" written by Basavappa Naik of Keladi dynasty which treats of music and dance among other subjects, the Ragaragini classification and the dhyana slokas are given. The slokas given in Sritatvanidhi are almost identical with these. To take an instance, in the dhyana sloka of Saindhavi raga, the second line reads as "prachanda koparasa virayukta" in Sritatvanidhi and in Sivatatva Ratnakara, while it is "vire rase gayaka gita varna" in Sangita Darpana. Similarly, there are differences in reading in the slokas for Ramakali, Lalita, etc. But in the case of Karnata raga, the sloka given in Sangita Darpana is entirely different from the one given in Sritatvanidhi and Sivatatva Ratnakara. However, there is a slight difference in reading in the first half of the sloka "vamaka hastakena" in Sritatvanidhi being rendered "dakshina hastakena" in Sivatatva Ratnakara.

Based on the dhyana slokas, pictorial representations in colour have been included.

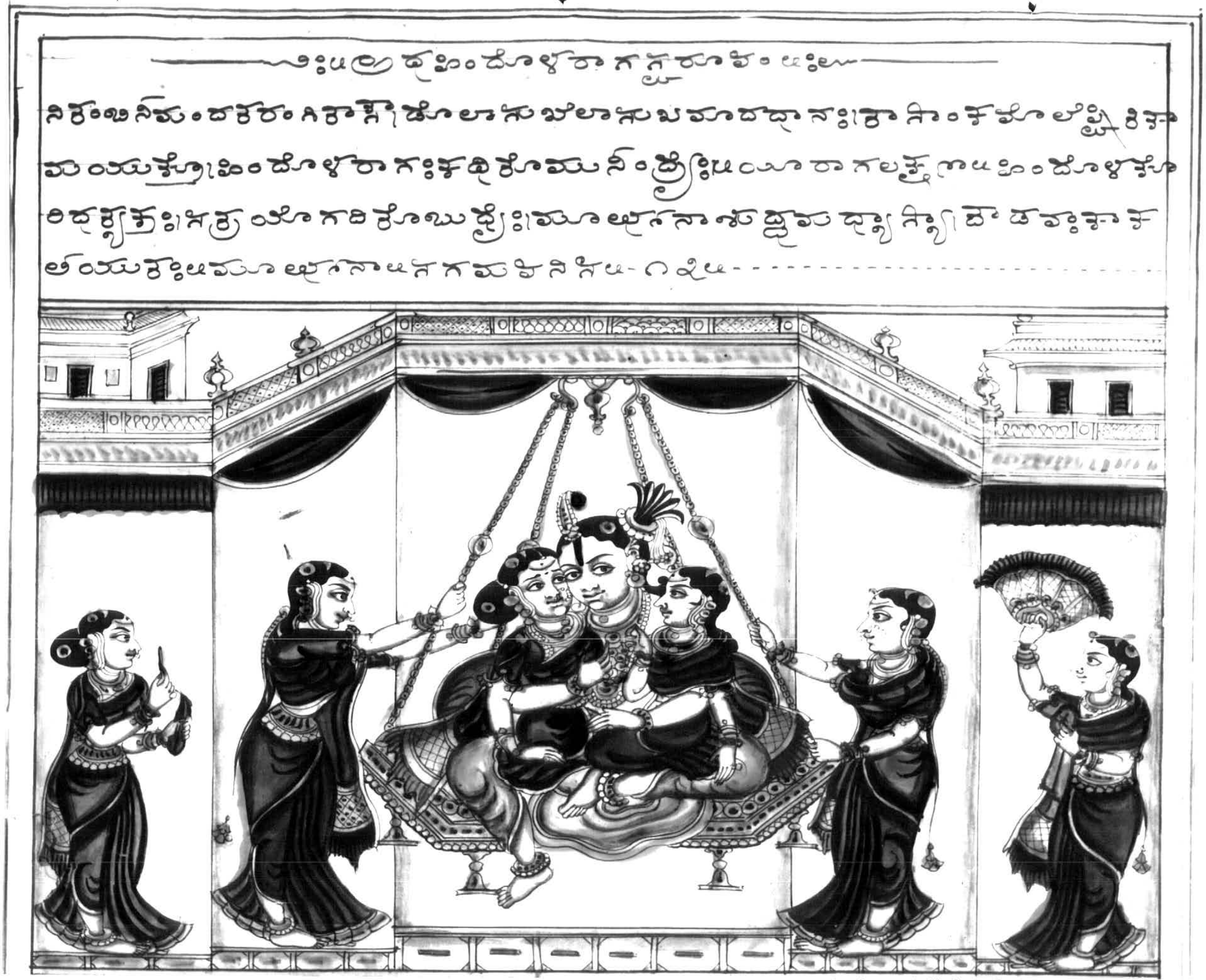
Tala :

In the Tala chapter we come across a passage in Kannada language in the manuscript. This is rather strange as the work is entirely in Sanskrit. But the passage does not seem to be an interpolation, for it is in the form of a commentary or an elaboration of the information given in the Sanskrit passage on the sapta talas. Nowhere else in the music portion of this text do we come across passages in Kannada.

Jatis of Tala :

The account of Tala begins with the naming of the sapta talas and their akshara kala. The author remarks here that Eka tala (4 aksharas) is implied in Adi tala (8 aksharas) as two avartas of Eka tala equal one avarta of Adi tala. He then names the five castes associated with the five jatis of tala. Brahmana, Kshatriya, Vaisya, Sudra and Sankirna castes are equated with Chaturasra, Tisra, Misra, Khanda and Sankirna jatis of tala respectively. Names based on bhuta sankhya which indicate the number of gurus in each jati are also given. Thus, the five jatis are referred to respectively as Veda (4 gurus), Agni (3 gurus), Saila (7 gurus), Sara (5 gurus) and Padma bhava (9 gurus). If the number of gurus in a jati is doubled six times successively, the resulting numbers are the 'Kalas' in the jati. Thus, the kalas for the jatis are : 4,8,16,32,64,128 for Chaturasra jati : 3,6,12,24,48,96 for Tisra jati : 7,14,28,56,112, 224, for Misra jati : 5,10,20,40,80,160, for Khanda jati : 9,18, 36,72,144,288 for Sankirna jati.

The author next remarks that marga talas are "jati bhrashta" talas which do not conform to any jati. The purport of this statement is not very clear.



॥ ಶ್ರೀ ಹಿಂದೋಳರಾಗಸ್ವರೂಪಂ ॥

ನಿತಂಬಿನೀಮಂದತರಂಗಿತಾಕ್ಷೈ। ದೋಲಾಸು ಖೇಲಾಸುಖಮಾದಧಾನಃ। ಹಾಸಾಂಶಮೋಲಪ್ತಿ ರತ್ನಾ
ವಂಯುಕ್ತೋ। ಹಿಂದೋಳರಾಗಃ ಕಥಿತೋ ಮುನೀಂದ್ರೈಃ॥ ಯಾ ರಾಗಲಕ್ಷ್ಮ ಗಾ ॥ ಹಿಂದೋಳಸ್ಯೋ
ರಿಧತ್ಯಕ್ತಃ ಸತ್ರಯೋಗದಿತೋಬುಧೈಃ। ಮೂಲಾನಸಾ ಷಡ್ಜಾದ್ಯಾ ನ್ಯಾಸಾ। ದಾ ಪಷಾಡವ
ತಂ ಯುಕ್ತಃ॥ ಮೂಲಾನಾ॥ ಸಗಮಪನಿಸ॥-೧೭॥

PLATE No.V. Pictorial representation of Hindola Raga in Sritatvanidhi of Mummadi Krishnaraja Wodeyar.

Shadangas of Tala :

The names of the Shadangas, the devata for each of the six angas and the symbols used to represent them are given next :

Name of Anga	Devata	Symbol
1. Virama	Vishnu	Ardha chandra
2. Druta	Sambhu	Valayakara
3. Laghu	Parvati	Urdhva sarakrti
4. Guru	Gauri and Siva	Vakradhanusu
5. Pluta	Brahma and others	Shikharodguru
6. Kakapada	Siva	Sapadam

The aksharakala values of these angas are given in terms of matras, following the grantha called Sarangadhara.

One Hundred and ten talas :

The author asserts that tala is indispensable in Gita, Vadya and Nrtya and quotes a verse from Sivatatva Ratnakara to the effect that tala originates from the union of Siva - Sakti. The five margi talas are produced from the five faces of Siva. Taking the authority of Sangita Sangraha, names of hundred and ten talas are listed next (See Appendix IV-A).

Some of the earlier works like Sangita Ratnakara mention the five margi talas separately and list 120 desi talas. In other works, this distinction is not made, Chachatputa, Chachaputa etc., being listed with the other talas. In some works like Panchamarabu (Tamil), Tala Samudram (Tamil) and Ashtottarasata tala lakshana (Sanskrit) the number of talas mentioned is 108. In Sangita Samaya Sara, 101 talas are listed, the same list being found in Sangita Makaranda also. Sivatatva Ratnakara quotes Sangita Samaya Sara itself. The hundred and ten talas mentioned in Sritatvanidhi include most of these. Further, the sub varieties of Mathya tala, Varna tala and Kankala tala are also listed as individual talas.

Sapta talas :

Coming to the Suladi sapta talas, the author states that he would enumerate their lakshanas on the authority of Sangita Sangraha and Sangita Ratnakara. But the Sangita Ratnakara of Sarngadeva does not contain this information. The reference must be to some other treatise of the same name. About Sangita Sangraha nothing is known.

The lakshanas mentioned for the seven talas are twenty-three in number. They are : 1.Vara, 2.Nakshatrabhimani, 3.Rasi, 4.Gana, 5. Yoni(place of origin), 6.Varna, 7.Netra, 8.Vastra, 9.Bhushana, 10.Bija, 11.Sakti, 12.Rsi, 13.Devata, 14.Chanda, 15.Jati, 16.Svara, 17.Rasa, 18.Dvipa, 19.Number of Angas, 20.Names of Angas, 21.Aksharakala like Indrakshara kala etc., or duration, 22. Gati, 23. Number of aksharas (see Appendix V-D)

Among the lakshanas given for talas only the last five ie., 19 to 23 refer to the structure of the tala. While the aksharakala values of the sapta talas correspond with their aksharakala values in present day music, the structures of two of them are presented slightly differently. The structure of Dhruva tala is given as "divya laghu and two laghus" whereas it consists of a laghu, a druta and two laghus today. Divya laghu as we learn from South Indian Music. Book IV, has six aksharas[1] and hence Dhruva tala remains a tala with fourteen aksharas in both the cases. The structure of Jhampa tala is given as "misra laghu and a druta virama" whereas in the modern period, it is made up of a misra laghu, anudruta and druta. The respective svara alankaras of the seven talas are presented next.

Three Kalas, Vilambita, Madhya and Druta are mentioned in this work. In Sangita Ratnakara and other works, these three terms are used to denote Laya. Here, they are stated to qualify Kala.

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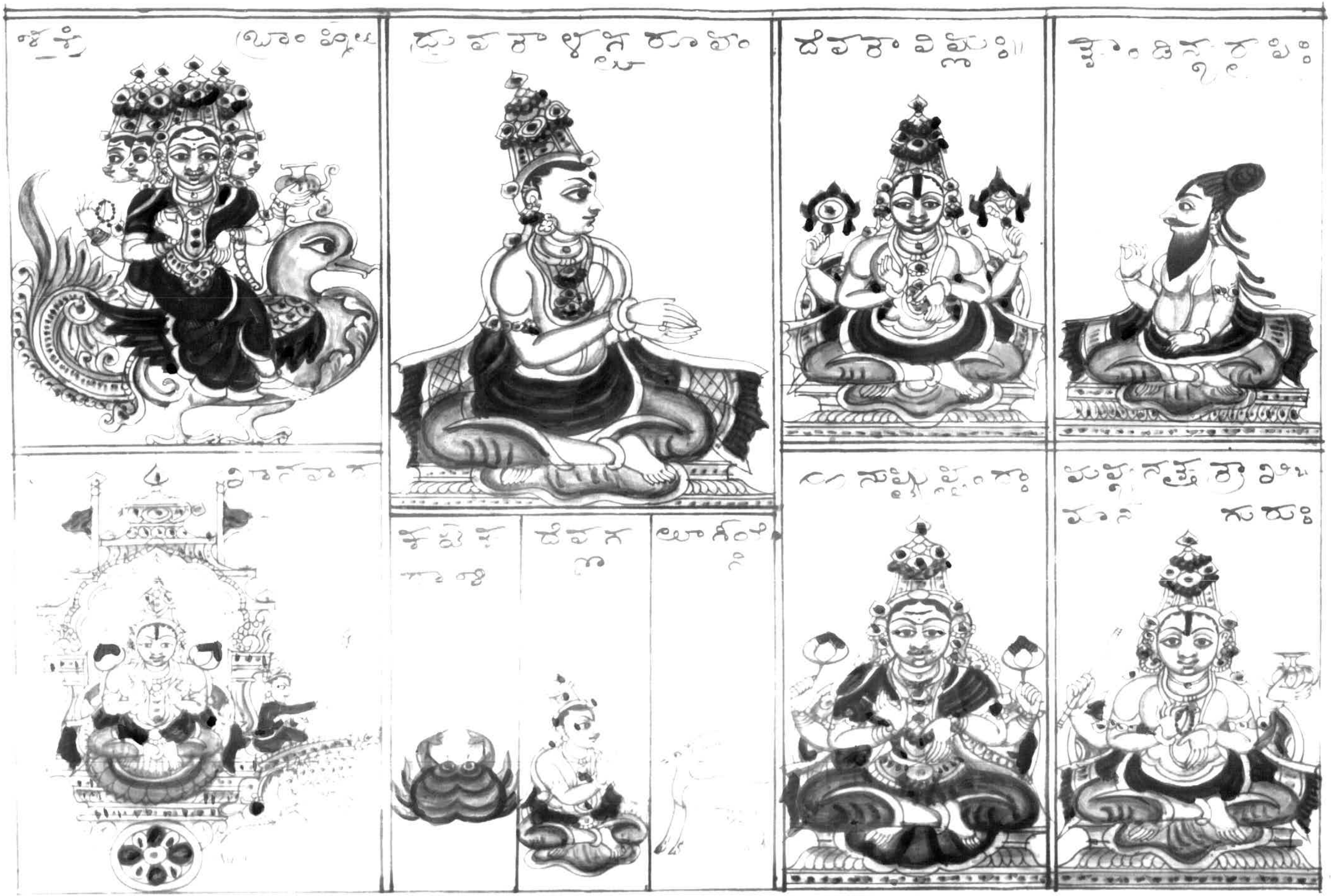
1. South Indian Music, Book IV by Prof. P Sambamoorthy Page 175. See also Tala Samudram Page 92



ಶಕ್ತಿ
ಬ್ರಾಹ್ಮೀ
ಧ್ರುವತಾಳ ಸ್ವರೂಪಂ
ದೇವತಾ ವಿಷ್ಣುಃ॥
ದೇವಗಣ

PLATE No.VI. Pictorial representation of Dhruvatala Svarupa in Sritatvanidhi of Mummadi Krishnaraja Wodeyar

Miscellaneous Information :

After the discussion of tala, various terms occurring in music are listed without any kind of description. The listing is based on other works like Sangita - Ratnakara, Sivatatva - Ratnakara and Viveka Chintamani.

1. Seven Alankaras (S.T.R., P.535; S.R., Vol.I, P.166 to 168)
2. Murchanas of Shadja, madhyama and gandhara Gramas (S.T.R., P.528; S.R., Vol.I, P. 104 and 112)
3. Twentytwo varieties of Sruti (Vivekachintamani IV Prakarana P. 250)
4. Twentytwo varieties of stringed instruments (Viveka Chintamani, P. 255)
5. Names of seven strings of a vina, according to Sangita Ratnakara (not found in S.R. of Sarngadeva). They are, Sarani, Panchama, Mandra, Anumandra, Anusarani, Parsva sarani and Tipi.
6. Names of the strings of the seven stringed tambura, according to Sangita Ratnakara (not found in S.R. of Sarngadeva). This is perhaps the first available textual reference to the seven stringed tambura. The names of the strings are, Mandra, Anumandra, Tara, Anutara, Panchama, Sarani and Anusarani.
7. Names of vinas held by Gods and Goddesses, according to Sangita Sangraha.

8. Three styles of singing, Ghana, Naya, Desya, according to Sangita Ratnakara (not found in S.R. of Sarngadeva)
9. Three reetis of singing, Auduva, Shadava and Sampurna
10. Seven varieties of Sthayi alankara, according to Sivatatwa Ratnakara (S.T.R., P.533)
11. Eighteen elements (angas) of Sangita, viz., Nada, Sruti, Svara, etc., according to Sivatatva Ratnakara (S.T.R.,P.533)
12. Types of ensemble, Yakala, Yamala and Brinda, according to Sangita Sangraha
13. Guna and Dosa of singers (S.R., Vol.II, P. 153 to 159; S.T.R., P. 558 to 560)

Samavedacharyas :

Next, the author goes on to name thirteen Sama Veda Acharyas (preceptors of Sama Veda), quoting from his own commentary "Prabhavali" on a work called "Sankhyaratnakosa".

Fortynine Tanas :

The names of fortynine tanas are quoted from Prabhavali as given in this work. Tanas here refer to the shadava and auduva varieties of murchanas belonging to the three gramas. Fortynine tanas are mentioned in Naradiya Siksha (1, 2, 4), Sangita Makaranda (1, 1, 88) and in some puranas. The names of fortynine tanas are found in Bharata Bhashya (4, 137) and in Vayupurana[1]. Some of the names listed in Sritatvanidhi correspond to the ones given in Vayupurana and Bharata Bhashya. But the author professes to follow Sangita Ratnakara. In the Sangita Ratnakara of Sarngadeva the concept of fortynine tanas is not to be found.

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[1] Quoted in Textes Des Purana Sur La Theorie Musicale by Alain Danielou and N.R. Bhat (86, 21)

Bharatacharyas :

The author lists the names of ancient authorities on dance (Bharatacharyas) and gives an account of the various aspects of dance.

Mrdangam :

The mode of constructing the mrdangam and the lakshanas of the mrdangam player as well as the mode of constructing cymbals and the lakshanas of the cymbal player are described according to the account given in Sivatatva-Ratnakara (S.T.R., P. 578 and 581)

Ragas and Time of Singing :

The author then speaks of the ragas suitable for singing during various parts of the day, basing his account on Sangita Ratnakara and Sangita Sangraha. One day is divided into four parts (yamas) and so is one night. He also gives the classification of +Suryamsa and Chandramsa ragas according to Sivatatva Ratnakara (S.T.R., P.556, Verse 131 to 146). Here only the day is divided into four yamas and not the night. He also quotes from Sivatatva Ratnakara, the method of absolving oneself of the guilt of listening to ragas sung out of time. The God of Isana should be invoked and Madhyamadi raga sung. The author's version of this statement varies slightly from the original in reading. The author mentions the rewards that one obtains from rendering shadava, auduva and sampurna ragas, according to Sivatatva Ratnakara (S.T.R., P.558)

Apurva Ragas :

A list of seventyfive apurva ragas is provided, according to Sangita Sangraha. In this list, we find meha names of the various nomenclatures of the seventytwo melas as well as the names of janya ragas. The names Vanaspati, Kokilapriya, Tanukirti, Kanakambari, Hamsadhvani, Amrtavahini, etc., occur in this list.

After discussing the above mentioned topics in music, the author passes on to the various aspects of Drama.

Sara Sangraha Bharata

Tala :

In this work, the section on music begins with the discussion of tala. The author defines the term tala and takes up the detailed treatment of the dasa pranas of tala.

Kala and Marga :

On the first two pranas, Kala and Marga, the information provided is the same as in Sangita Samaya Sara of parsva deva, Sangita Darpana and Sangita Parijata.

Kriya :

While dealing with the prana, Kriya, the author describes the marga kriyas avapa, etc. The sasabda kriya, Samya, is described as the falling of the right hand on the left; the Kriya, Tala, is defined as the falling of the left hand on the right. But in the Telugu commentary, these definitions have got interchanged.

Anga :

In the description of the angas of tala, the presiding deities of the various angas, laghu, etc., are mentioned.

Graha :

The four varieties of Graha, Atita, Anagata, Sama and Vishama are mentioned.

Jati :

Five castes, Brahmana, Kshatriya, Vaisya, Sudra and Sankirna are associated with the five jatis Chaturasra, Tisra, Misra, Khanda and Sankirna of tala. But, here the term Jati is applicable to the structure of the entire tala and not to the laghu alone, as in present day music. For instance, Chaturasra jati denotes a tala with a total value of four gurus which can be sub-divided into minor units such as eight laghus, sixteen drutas, thirtytwo anudrutas, etc. Further, if the values 4, 3, 7, 5 and 9 are doubled six times successively, the resulting numbers are said to be the kalas of these jatis as found in Sritatvanidhi. This work also speaks of 'Jati bhrashta talas' or talas which do not belong to any jati. But here these talas are called 'Mula talas' whereas in Sritatvanidhi, the Marga talas are referred to as jati bhrashta.

Kala :

The eka kala, dvikala and chatuskala forms of marga talas are next presented. About these ancient talas information is available in works like Sangita Ratnakara (S.R., Ch. 5, 18 to 25). There is a statement here that when the kriyas of the talas belonging to the four jatis (chaturasra etc.) are doubled, they yield kalas.

Laya and Yati :

After describing the three layas, the author deals with the six kinds of yati, namely, Srotovaha, Gopuchcha, Sama, Mridanga, Pipilika and Vishama. These are dependent on the three layas.

The account of the dasa pranas concludes with a brief explanation of prastara.

One Hundred and ten talas :

As seen earlier, Sritatvanidhi also lists 110 talas, taking margi and desi varieties together (vide Appendix IV-B.)

The list given here differs slightly from that given in Sritatvanidhi. The five talas, Dvitiyaka, Mukula, Abhaya and Rati, listed in Sritatvanidhi are missing here. But, talas not found in that work are listed here, namely, Trivuda, Eka, Ata and Jhampa.

The structure of each tala in terms of the Units, guru, laghu etc., is first given. Then the total time value of the tala in terms of matras, the jati (chaturasra, etc.) Kala (eka kala, dvikala, etc.) varna and yati are given.

The structure of each tala is given in words as well as in symbols. But the structures given in this work differ from the ones found in earlier works, in some instances. For instance, Lila tala is indicated by the symbols 0081, whereas it is given as 018 in Sangita Ratnakara (5, 297) and Bharatarnava (7, 491).

In giving the value of a tala in terms of matras, laghu is taken to be equal to one matra, guru as two matras, pluta as three and druta as half.

The jati of a tala is assigned on the basis of its matra value. For instance, Chachchatputa of eight matras belongs to chaturasra jati, Darpana of three matras belongs to tisra jati, Charchari of eighteen matras to sankirna jati and so on.

While determining the kala of tala, eight, six, seven, nine and five matras are taken as the basic values for determining the eka kala states of chaturasra, tisra, misra, sankirna and khanda jati talas respectively.

Under the heading Varna, talas are designated as "Sarva varna" or "Anya varna". The basis for this classification is not clear.

The yati of a tala is determined by the arrangement of the various time units within it.

The above details can be seen in an example. Tribhangi tala has the structure'two laghus followed by three gurus' (11888). Its time value is eight matras, it belongs to chaturasra jati and is in eka kala. It belongs to sarva varna and exhibits srotovaha yati.

Sapta talas :

After describing the 110 talas, the author takes up the treatment of the sapta talas. Their structures correspond mostly to the description given in Sangita Darpana (P.153, 154).

Besides structure, the lakshanas associated with each tala are enumerated. These are Vara, Nakshatra, Varna, Netra, Rsi, Devata, Dvipa, Vastra and Rasa.

Mathya, Gana and Simhanandana talas :

Sixteen varieties of Mathya tala are described in accordance with the tradition of Anjaneya (Hanuman mata). These are different from the ten varieties given in Sangita Ratnakara (S.R., 5, 277-8; 4, 332-8) and the thirty-two varieties given in Sangita Darpana (S.D., P.164-169) Then the ashta gana talas are mentioned. These are nothing but the talas conceived on the basis of the eight ganas of chandassastra, namely, yagana, magana, etc.

The Simhanandana tala is analysed into its six component talas, chachchatputa, rati, darpana, kokilapriya, abhanga and mudrika.

Uruvu talas :

A set of talas called Uruvu talas has been described. Besides giving their laghu - guru structure and matra value, the author gives the pataksharas such as "taiya", and "jahare" by which the talas are articulated. Thirteen varieties of pataksharas used in uruvu talas of Tandu Natya are given. Obviously, these talas are connected with the dance tradition. They have some resemblance to the varieties of "udupa" mentioned in the context of dance, in Sangita Darpana (S.D., P.209 to 211).

Raga lakshana :

After the treatment of tala, all the aspects of melody such as nada, sruti and svara are dealt with under the heading Ragalakshana. The author begins with a brief account of dhvani and nada.

Ahata and Anahata Nada :

While distinguishing between the two types of nada, ahata and anahata, the author speaks of aroha as ahata and avaroha as anahata in the human body.

Lakshanas of Svaras :

The various lakshanas of svaras are listed. They are : 1. Tithi, 2. Nakshatra, 3. Time of birth, 4. Rasi, 5. Devata, 6. Karta, 7. Animal, or bird call resembling the svara, 8. Vamsa, 9. Jati, 10. Ayu, 11. Vara, 12. Rasi, 13. Mukha, 14. Netra, 15. Nasika, 16. Srota, 17. Dehalakshana, 18. Bahu, 19. Pada, 20. Varna, 21. Dvipa, 22. Rasa, 23. Vastra, 24. Abharana, 25. Lepana, 26. Pushpa, 27. Bhojana, 28. Stri, 29. Ayudha, 30. Vrksha, 31. Chanda, 32. Vahana and 33. Gotra.

In the above list, Gotra and Rshi are same for all the Svaras. A comparison of Sritatvanidhi and Sarasangraha bharata reveals some difference in the listing of these lakshanas. While the lakshanas, samudra, saila and nadi are listed only in the former, the lakshana kala or time of birth of svaras, animal or bird call resembling the svara are given in the latter. Besides, different tithis, nakshatras and vara are recorded in the two lists (vide Appendix V-B.)

Prastaras of Svaras :

Extensive prastaras for the seven svaras exhibiting various svara patterns are found in this work.

Vadi, Samvadi, Vivadi, Anuvadi svaras :

The definitions given of the terms vadi, samvadi, vivadi and anuvadi, differ widely from those found in earlier works. They are closer to the ones given in Mahabharata Chudamani (M.B.C., P.53 to 54). Vadi is defined as the singing of svaras in the ascending order e.g., s r g m p d n s, r g m p d n s. Samvadi means singing svaras in the descending order, e.g., s n d p m g r s, n d p m g r s. Vivadi is singing svaras in a zigzag order, e.g., s m g r s r g m. Anuvadi is singing small groups of svaras in ascent or descent e.g., s r g, r g m, g m p and s n d, n d p, etc.

Three sthanas :

The three sthanas are associated with individual svaras. sa and ri are associated with mandra sthana, ga and ma with madhya sthana and pa, dha and ni with tara sthana (M.B.C., P.23)

Nadis :

Sixtysix nadis in the human body are associated with the seven svaras, twenty-two each being assigned to the mandra, madhya and tara sthayis. The twentytwo nadis are assigned to the seven svaras following the distribution of the twentytwo srutis among the seven svaras in shadja grama.

Grama and Murchana :

The three gramas and twentyone murchanas are mentioned, eight murchanas are of Shadja grama (s n d p m g r s) six of Madhyama grama (m g n r d p) and seven of Gandhara grama (g d r p s m n).

Eighteen Srutis :

Under the heading "Sruti", eighteen varieties are mentioned, three in sa, two in ri, four in ga, two in ma, three in pa, two in dha and two in ni. In Mahabharata chudamani, this is mentioned as Agastyar's view (M.B.C., P.35)

Alankaras :

The seven svaras, three gramas, twentyone murchanas and eighteen srutis totalling fortynine in all are said to form a Svara Mandala which gives rise to the alankaras. The Dhruva tala alankara, s r g m g r s r g r s r g m, is cited as an example of alankara.

Srutibhedas :

Nine "srutibhedas" are mentioned. They are, mandra-mandra, mmandra-madhya, mandra-tara, madhya-mandra, madhya-madhya, madhya-tara, tara-mandra, tara-madhya and tara-tara. These are again said to be of three types, Sama, Svara and Kshaya. Sama refers to four svaras sounding uniformly on an instrument;

svara means their sounding in a halting manner; kshaya means their sounding in an irregular order.

Ways of uttering Svaras :

The author mentions ten ways of uttering svaras. These are sthayi, svara, sanchari, ayitam, pratyayitam, kampitam, yadupu, dalu, ugra and mukta. These are referred to as ten types of gamakas in Mahabharata chudamani (M.B.C., P.36 to 37)

Gunas and Dosas of Sapta Svaras :

The gunas and dosas of the sapta svaras are given. These are same as the gunas and dosas of singing, described in earlier works like Naradiya Siksha (1,3,1 to 13) and Sangita Ratnakara (4, 374 to 380)

Prabandas :

The author then goes on to the description of Gita and Prabandha. Gita is defined as music made up of padas (sections) based on eight languages. Six angas of prabandha are mentioned. They are Svayaccha, Biruda, Pada, Tannakara, Vakya and Prabandha. The names biruda, pada and tannakara are found in earlier works also. But the lakshanas of the angas given in this work do not correspond with those found in earlier treatises (S.R.,4, 12-13) Svayaccha is described as the combination of svara and raga. Biruda is the singing of svara kalpa after three padas. Pada consists of singing tana, svara and gita, in succession.

Tannakara is described as the singing of svara kalpana in the first half of the pallavi.
Vakya is the rendering of svara, gita and raga in ascending order from the naval.
In Prabandha, tana, svara and gita are rendered successively in ascending and descending movements.

Four Channels of singing :

The author then mentions four musical forms, literally channels through which ragas find expression. They are;
1. Suladi, 2. Namavali, 3. Churnika and 4. Nataka.
Suladi consists of singing svara and raga set to the seven talas, Dhruva etc., with words made up of svara syllables and verbal text (Bhasha). Namavali is the singing with pure language. Churnika is singing with sanskrit words. Nataka is that in which the katha prasanga is done with the help of churnika, vakya and sloka.

Alipta :

Alipta is said to be of two types, ragalipta and rupalipta. The former is a combination of nada with svara and raga, while the latter is a combination of nada with raga and svara. The difference seems to lie in the order in which raga svara are sung and is not very clear.

In earlier works (S.R., 3,190 to 202) we come across Alapti (not alipta) and its two varieties, ragalapti and rupalapti. But their definitions are entirely different.

Raga classification :

The author then proceeds to the classification of ragas. Ragas are classified into Suddha, Misra and Sankirna varieties. Suddha ragas also referred to as Salaga ragas are thirtytwo in number. There are sixtyfour misra ragas and innumerable sankirna ragas.

Suddha ragas are of sampurna, shadava and auduva varieties. The thirtytwo suddha ragas are further divided into Purusha and Stri ragas. This is similar to the classification done in Sivatatva Ratnakara(P.521). Eight purusha ragas and three stri ragas for each of them have been listed. A few salient features of the suddha ragas such as graha svara and varja svaras, if any, are given. Some characteristic phrases of each raga are also given. Further, lakshanas like jati, vamsa, devata etc., are given for purusha ragas (vide Appendix No. V-E).

Misra ragas of shadava, audava and sampurna varieties are listed along with their varja svaras, if any. Nine shadava, eight audava and fortyseven sampurna ragas have been listed in this category. The author remarks that many ragas arise out of the misra ragas through their chayas.

Sapta alankaras :

After dealing with the ragas, the author mentions seven alankaras. The definition of alankara is given as 'a raga in aroha and avaroha krama with jati and varna with suddha svaras and prakriti with varied patterns, adorned with shadava and audava'. The names of the seven alankaras are given as Talamandraprasanna, Mandratalaprasanna, Avartaka, Samvidhana, Vidruta, Vyavaloluka and Dhillasita. These names are almost the same as the names of the seven additional alankaras mentioned in Sangita Ratnakara (Ch.I, 6,54 to 63) except that instead of 'tala', we find 'tara', in the earlier text. The illustrations accompanying the seven alankaras, however, are the ones based on the seven talas, which are in vogue today. For instance, Talamandraprasanna is represented by the Dhruva tala alankara, s r g m g r s r g r s r g m...

Gayakabheda :

Under this heading the three types of ensemble, yakala, yamala and brinda are listed. Next gayaka dosas like Sandashta, Udrshta etc., are described in the same fashion as in ancient works.

Raga varieties :

The author groups ragas having the same suffixes together. Thus, two varieties of Desi, two varieties of Narayani, two varieties of Ghanta, three varieties of Dhanyasi, three varieties of Malavi etc., are mentioned.

A list of Melas with their janya ragas is provided along with their varja svaras, if any, and their sancharas. Gaula mela with eighteen janyas, Sri raga with sixteen janyas, Bhairavi mela with eighteen janyas, Kambhoji with twenty janyas, Sankarabharanam with fourteen janyas, and Todi with eleven janyas have been enumerated. Towards the end of the work, the author deals with the various aspects of dance like Bhava, Vibhava and Anubhava.

Ganavidyarahasya Prakasini

Ganavidyarahasya Prakasini is a work dealing with the theoretical aspect of Music, written by Karigiri Rao, a musician in the court of Chamaraja Wodeyar. This work is in Sanskrit with a commentary in Kannada. A copy of this work was made from a paper manuscript in the possession of the family of the author.[1]

This is an exhaustive work on the theory of Music. In the treatment of a few topics, this work follows Sritatvanidhi and Sarasangraha bharata. But more often, the author quotes extensively from Sangita Ratnakara of Sarngadeva, adding elaborate comments based on Kallinatha's commentary. The author carefully points out differences in views and tradition between Sarasangraha bharata and Sangita Ratnakara in the description of several concepts. Wherever there is a discrepancy between the lakshana and the prevailing practice, he brings it to our notice. His own comments in such contexts are very useful and informative and show that he had a clear perspective of the history of music.

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[1] The copy was made with the kind permission of the grandson of the author, T.Venkata Rao, living in Bangalore.

First Part :

Svara :

The author begins his work with an invocatory verse on Vighnesvara. He quotes from various puranas and other sources extolling the greatness of Music. Next he mentions the names of the great writers on Music, Brahma, Nandi, Bharata, Durga, Ravana and others.

Taking up the treatment of Nada, he describes the production of nada, the etymology of the term nada and the varieties of nada, following the Sangita Ratnakara (S.R., I, 3, 1 to 7). But in the definition of ahata and anahata nada, he follows Sarasangrahabharata.

While dealing with the concept of Svara, the author draws a parallel between the sixteen svaras of present day Music and the sixteen varieties that are brought about in a sound by adding the vowels a, aa, i, ee, etc. Vedic svaras udatta, anudatta, svarita and prachaya are also mentioned here. The significance of svara names is explained according to Kallinatha's commentary (on S.R. I, 3,23. P. 79 to 81). The author gives sanskrit verses containing modern svara names, Suddha rishabha, Chathussruti rishabha, etc.

__Sruti :__

The description of Sruti is based on the account given in Brhaddesi (P.4) and Kallinatha's commentary on Sangita Ratnakara. The production of the twentytwo srutis from the twentytwo nadis is described according to the Sangita Ratnakara. (S.R., I, 3,8 to 10) and the commentary of Kallinatha. At the same time, the author speaks of the association of the seven svaras with the three sthanas, viz., sa/ri with mandra, ga ma with madhya, and pa dha ni with tara, as we saw in Sarasangrahabharata. Various views on the number of srutis are cited from ~~Bha~~ Brhaddesi and Kallinatha's commentary (on S.R., I, 3,23), but the author himself subscribes to the twentytwo sruti theory.

The demonstration of the twentytwo srutis with the help of the dhruva vina and chala vina is quoted fully from Sangita Ratnakara (I, 3, 10cd to 22) and an explanation based on Kallinatha's commentary is given.

The sruti jatis dipta, ayata, etc., mentioned in Sangita Ratnakara are listed. Here, it is pertinent to cite a remark made by the author. According to him, the well known verse, "Chatush Chatush Chatush Chaiva shadja madhyama panchama", quoted in many works, is grammatically wrong. Further, giving the sruti values of the svaras of Shadjagrama, the author terms the last sruti of each svara as its 'niyata sruti'. Thus, the fourth, seventh, ninth, thirteenth, seventeenth, twentieth and twenty-second srutis of a sthana are the srutis on which the svaras, sadja, rsabha, etc., are respectively located.

The definition of vadi, samvadi, etc., ia in the same manner as in Sarasangraha Bharata and Mahabharata Chudamani (M.B.C., P.54). The topics following this are also tmated in the tradition of Sarasangraha Bharata. These are : the eighteen srutis, nabhika, atharvani etc. (MBB.C., P.35); the nine sruti-bhedas, mandra-mandra, mandra-madhya, etc.; the three types of srutis, sama, svara, kshaya.

The suddha-vikrta differentiation of svaras is described, quoting Sangita Ratnakara in full (S.R., I, 3,39cd to 46) followed by the author's comments. The author describes Sadharana G~~h~~andhara as the gandhara that occupies the last sruti of Rishabha whereas it should be the Gandhara occupying the first sruti of Madhyama. The various characteristics of svaras listed in Sri-tatvanidhi, Sarasangraha bharata and Mahabharata Chudamani are mentioned in this work too. They are almost identical with the lakshanas given in Sarasangraha bharata. The list of lakshanas given in Sangita Ratnakara is quoted as the view of another school (S.R., I, 3,53 to 54 & 58 to 59). The first part of the work concludes with the illustration of svara prastara.

Second Part : Grama

The second part begins with the description of Grama. The three gramas are defined according to Brhaddesi and Sangita Ratnakara, but the names given to them, Nandyavarta, Jimuta and Subhadra are those we come across in works like Gitalankara and Natya Chudamani (quoted by the editor of Gitalankara).

The seven murchanas of each of the three gramas with their commencing notes are mentioned as follows :-

Shadja grama	s, n, d, p, m, g, r,
Madhyama grama	m, g, d, n, s, r, p,
Gandhara grama	g, d, r, p, s, m, n,

The two modes of deriving murchanas, the fiftysix murchanas and the murchanas of Gandhara grama mentioned in Sangita Ratnakara (S.R., I, 4, 12cd to 15cd, 16, 25cd to 26) are also quoted here. In addition to the twentyone murchanas of the three gramas, the author quotes two more, Sakti and Brahmi, according to a different tradition (matantara), bringing the total number to twentythree.

Alankara :

After explaining the term 'alankara' according to the Natyasastra and Sangita Ratnakara, the author speaks of the Svara alankaras based on the seven talas, which are in vogue now. Svaralankara is defined as svara sequences in arohana and avarohana patterns. The dhruva tala alankara is cited as an example

Varna :

The definition of Varna and examples of its varieties, sthayi, arohi, avarohi and sanchari are quoted from Sangita Ratnakara.

Gamaka :

Under the heading "Svarabheda", the dasa-vidha gamakas are described. These are sthayi, svara, sanchari, ayata, etc., which have been noticed in Saramangraha Bharata. Next the fifteen gamakas described in Sangita Ratnakara (S.R., 3,87 to 96) are reproduced.

Guna and Dosa of Gita :

The guna and dosa of gita mentioned in Sangita Ratnakara (S.R. 4,374 to 380) are given next. Verses describing dosas are also cited from Sivatatva Ratnakara (S.T.R., P. 559-560).

Prabandhas :

Gita is defined as the rendering of a text based on eight languages with melody. This definition, as also that of Prabandha, echoes the definition given in Sarasangraha Bharata. As a matantara (another view), Sangita Ratnakara is quoted, describing the concepts of 'anibaddha' and 'nibaddha' ; dhatu and anga. (S.R. 4,3; 12 to 14).

The anga names listed are, however, the names, svayaccha, etc., prevalent in the later tradition, which were noticed in Sarasangraha bharata. The author carefully draws our attention to the existence of two traditions in the naming of the angas of Prabandha.

The terms Suladi and Alipta seen in Sarasangraha Bharata are mentioned here.

Ragas :

The description of ragas follows Sarasangraha Bharata to a great extent. Suddha, misra and sankirna types of ragas are listed. Before embarking on their detailed description, the author defines kuta tana on the authority of Sangita Ratnakara (S.R., I, 4,27) and Kallinatha's commentary. Eight purusha ragas and twentyfour stri ragas are mentioned. The numerous lakshanas of ragas seen earlier in Sarasangraha bharata are listed. There are, however, a few discrepancies between the two lists.

Then svaras of the first eighteen melas (of the modern seventytwo mela scheme) are given. Each mela is presented as the view (mata) of a particular rishi. For instance, Kanakangi is attributed to Galava Rishi, Ratnangi to Devabhakta Rishi. Galava Rishi mata is quoted as :

Sapta svara samayukta suddha sarva svaranvita
Suddhamadhyama rageshu kanakangiti gadyate.

Kanakangi is defined as that raga belonging to the suddhamadhyama group of ragas which takes all seven svaras of the suddha variety. Similar verses are given for the other melas. It is not known whether these verses are the author's own or are taken from some other source.

The different groupings of singers, gayakabheda, are listed according to the sarasangraha Bharata. The dosas of singers are cited from Sangita Ratnakara (S.R., 3, 25 to 38).

After this follows a long list of the seventytwo melakarta ragas and their janyas, accompanied by their arohana-avarohana.

Third Part : Tala :

The next part of the work is the Talaprakarana. As in the earlier sections, the various aspects of the subject are presented according to the tradition of Sangita Ratnakara, as well as that seen in Sarasangraha Bharata. The definition of tala is taken from both traditions.

Tala lakshana :

Under this heading, the various aspects of tala, namely, Kala, Marga, Kriya, Anga, Graha, Jati, Kala, Laya, ~~and~~ Yati and Prastara are explained.

Kala :

The popular difinition of Kala (Time) starting from the unit Ksana (time taken to pass a needle through a lotus petal) is given here. This definition can be found in many other works, including Sarasangraha Bharata.

Marga :

Regarding this feature, six margas, dakshina, vartika, citra, citratara, citratama and ati-citra tama seen in Sarasangraha Bharat as well as the system of four margas, daksiha, vartika,citra and dhruva mentioned in Sangita Ratnakara (S.R., 5,10cd to 11ab) are presented.

Kriya :

The two types of kriyas, sashabda (referred to also as Pata) and nishabda (referred to as Kala) are described according to Sangita Ratnakara and Kallinatha's commentary. The mode of rendering the Kriyas, avapa etc., is also explained on the same authority. The author remarks here that there is another matter about the rendering of these kriyas. (We have already seen this in Sarasangraha Bharata).

Matra :

The eight matras, namely, dhruvaka, sarpini etc., are present next, following the Sangita Rathakara (S.R., 5,12 to 16). The author comments that other works list these matras along with kriyas. Sangita Makaranda (2,3,68 to 71) speaks of these as Desi kriyas.

Angas :

The various angas, virama, etc., are detailed in the same manner as in Sarasangraha Bharata.

Graha :

Four grahas, atita, anagata, sama and visama are explained. Regarding atita and anagata grahas, the author gives two views. According to one view, in anagata graha, the music commences befor the tala, and in atita, the tala commences before the music. The second view is just the opposite of this. According to the author the latter view is the traditional one and is accepted in practice. However, in ancient times, both these views view of another tradition is also given. According to this, there are six yatis, sama, srotogata, gopuccha, pipilika, muraja (mridanga) and vishama. These are mentioned in Sarasangaraha bharata. Finally the author lists hundred and one talas.

Sangita Samayasara

Sangita Samayasara was written by Subrahmanya Iyer, the court vidwan of Mysore. As there was no book in Kannada dealing with the theory and pradice of music, this work was produced. It was published first in 1915 and the second edition came out in 1921. In the preface to the second edition the publisher says that since the harmonium had become a popular instrument, it has found a place in the book. Illustrations depicting the svarasthanas of fortyfive ragas on the harmonium have been included in the book. Ragas of both non-varja and varja scales have been thus illustrated. The harmonium used to illustrate them is the type tuned to sankarabharana, as the harmoniums tuned to kalyani are rarely used in practice.

The book has two parts, the first dealing with theoretical aspect of music and second with the practical aspect of music. The introductory portion also includes tables giving the following information :-

1) Names of twentytwo srutis, their jati and rasa
2) Distribution of the twentytwo srutis over the seven svaras in each of the three gramas

3) Prakrti Vikrti division of svaras, sixteen svaras and their equavalents in Hindustani music.

In its treatment of the various terms and concepts, this book follows earlier works Sarasangraha Bharata and Gana Vidyaraha yaprakasini closely. The main work begins with a consideration of the melodic aspect of music.

Nada :

The concept of Nada, its generation, etymology of the word the different stages in its production and its divine source are explained in the same manner as in Sarasangraha bharata. and as in the earlier work, Ahata and Anahata types of Nada are defined as arohana and avarohana.

Svara :

Nada is differentiated into seven svaras; shadja, rishabha, etc. from which are born the other svaras. The arohana and avarohana of svaras are called murchanas. Sarali is the term denoting the arohana and avarohana of seven svaras. From sarali, alankara is born , from alankara gita arises, tana is born from gita and from tana comes raga (Sarasangraha Bharata).

The thirtytwo lakshanas of svara such as tithi, vara and nakshatra etc., are listed which are almost identical to that given in Ganavidya rahasya prakasini.

Vadi, Samvadi, Vivadi and Anuvadi :

The four varieties of svara are defined in the same way as in Sarasangraha Bharata, ie., Vadi is defined as svaras in ascent, samvadi as svaras in descent, vivadi combining both movements and anuvadi consisting of small groups of svaras in ascent or descent.

Three sthanas :

The three sthanas are associated with three nadis, mandra with ida, madhya with pingala and tara with shushumna. As in Sarasangraha Bharata, sa and ri are associated with the mandra sthayi or heart, ga and ma with madhya sthayi (throat) and pa, dha and ni with tara sthayi (head) and sixtysix nadis are distributed, twentytwo each over the seven svaras of each sthayi.

Gramas :

The names of the three Gramas are given, namely, Shadja, Madhyama and Gandhara Gramas and their devatas and rutus are mentioned, following the Sarasangraha Bharata. However, in speaking of the murchanas, the author follows Gana Vidyarahasya Prakasini. Seven murchanas are given for each Grama and the order of their commencing notes is same as in Gana vidyarahasya prakasini.

Following the Sarasangraha Bharata, he speaks of the Svaramandala, constituted by 3 gramas, 7 Svaras, 21 murchchanas and 18 srutis and defines svaralankara as the singing of svaras begining with Sa in an order in which the arohana and avarohana krama alternate with each other. The dhruva tala alankara is cited as an example of alankara as in most of the texts of the period.

Sruti :

The names Tivra, Kumudvati etc., of the twenty-two srutis are listed next and the jati and rasa associated with each are mentioned. The twentytwo srutis are assigned to the seven svaras in the order - 4, 3, 2, 4, 4, 3, 2. This is in accordance with Gana Vidyarahasya prakasini.

The nine 'upa srutis' are mentioned next. These are the 'srutibhedas' mandra-mandra, mandra-madhya, etc., seen in Sarasangraha Bharata and other works. They are associated with the 1st, 2nd etc., strings of instruments like the vina. The svaras produced on these are of three varieties, sama, svara and ksaya, defined as in Sarasangraha Bharata.

Next three varieties of grama srutibheda namely, dipta, madhya, karuna are mentioned as in Sarasangraha Bharata. Here, it may be recalled that dipta, ayata, karuna, mrdu and madhya are the names of five jatis of sruti mentioned in Sangita Ratnakara (S.R., 1, 3, 27cd).

Ten varieties of svara :

The ten ways of producing svaras, i.e., sthayi, svara, sancari etc., are defined as in Sarasangraha Bharata, the only deviation being in the definition of Kampita. This is defined as the singing of svaras in fast tempo in mandra, madhya and tara sthanis. In Sarasangraha Bharata, it is defined as singing svaras with gamaka.

Gunas and Dosas of Svara :

The ten gunas of svara namely, vyakta, purna, prasanna etc., and the ten doshas, dushta, loka, asastra etc., are explained in the same style as Sarasangraha Bharata.

Gita and Prabandha :

Next the definitions of Gita and prabandha are given. Gita is the singing of a text in eight languages in svara and raga. Prabandha is defined as the singing of four, five or six varieties of svaras knowing the raga svarupa. One who sings with a knowledge of all the six angas, svayaccha, biruda, pada, tannakara, vakya and prabandha is worthy of being called a jnani The six angas of prabandha are defined as in Sarasangraha Bharata.

The four vehicles of expression of Raga, namely Suladi, namavali, churnika and nataka as well as the two aliptas, ragalipta and rupalipta are defined as in Sarasangraha Bharata.

Prakrti - Vikrti svara classification :

Prakrti svaras are called suddha svaras. The others are vikrti svaras, Sa and Pa have no varieties. The three varieties of Ri, Ga, Dha and Ni and the two varieties of Ma, known to present day music are listed. Among these, some having the same sruti position such as Chatusruti Ri and Suddha gandhara are pointed out. This topic has been dealt with similarly in Gana Vidyarahasya prakasini.

Raga :

Raga has been defined as the combination of svaras, varnas, gamakas, murchanas in ascending and descending order which pleases the mind of the listeners. The prastaras of the suddha vikrta svaras give rise to seventytwo melas which are also called sampurna ragas, janaka ragas and melakartas. They are of two types, suddha madhyama ragas (36) and prati madhyama ragas (36).

Suddha, Misra, Sankirna Ragas :

As in Sarasangraha Bharata, thirtytwo suddha, sixtyfour misra and numberless sankirna ragas are said to exist. All these are of sampurna, shadava or audava varieties, taking seven, six and five svaras respectively.

As in Sarasangraha Bharata, the thirtytwo suddha ragas are classified into purusha and stri types. The names in given under the two heads are the same as in Sarasangraha Bharata.

Ragalankara :

The definition of ragalankara and the list of seven alankaras, tala mandra prasanna etc., are same as in Sarasangraha Bharata.

Gayaka Bhedas and Gayaka Dosas :

In the description of the varieties of ensemble, yakala etc., and the defects to be avoided by Gayakas, the author follows Sarasangraha Bharata again. Following the same text the marks of the superior (uttama) singer are listed.

Raga Rasa :

The rasas associated with various ragas are mentioned, for instance, Sringara rasa is associated with Bhupala and hasya rasa with Vasanta. The three gunas, satva, rajas and tamas are also associated with the ragas. Ragas associated with incompatible rasas are termed satru ragas.

Raga Kala :

Ragas which should be sung at the various times of the day are listed. Different groups of ragas are assigned to pratah kala (dawn) (3 AM to 6 AM) pratah kala sangama (morning) (6 AM to 11 AM), madhyahna (noon) (11 AM to 1 PM) aparahna (afternoon) (1 pM to 4 PM), sandhya (evening)(4 PM to 6 PM), purva ratri (early night) (6 PM to 9 PM), madhya ratri (mid night) (9 PM to 12) , madhyaratri (late mid night) (12 to 3 AM). Sritatvanidhi also deals with raga kala. But the ragas assigned to different parts of the days in that work differ from the ones listed in Sangita Samayasara.

The ill-effects of singing ragas out of time and other defects in performance are listed next. Stating that Sruti is Mother, Gana is Father, Vadya is Friend, Tala is Brother and Rasa is wife, the author concludes that music rendered without defects in any of these aspects will lead to pleasure, fame and liberation according to sages like Narada.

Tala Prakarana :

Tala is defined as that which is exhibited in Nritya, Gita and Vadya. Tala is Kala or Time. The syllable 'ta' stands for sankara and 'la' for Parvati and tala is born from their union. The coming together and separation of the two hands in accordance with the ten pranas constitute tala. The elements of tala are Kala (time) Kriya (act) and Mana (measure). Kala means ksana (units of time), Kriya is the coming together of two padarthas (e.g., hands) and the pause between kriyas is mana.

Varieties of tala :

The Marga-Desi classification of talas is referred to. Each is said to have three varieties, Suddha, Salaga and Sankirna.

Tala Dasa Pranas :- Kala :

Kala, the first prana is defined in terms of the units, ksana etc., defined with reference to the time taken to pass a needle through a pile of hundred lotus petals.

Marga :

Marga is defined as the relative time lag between one aksara and another. The six margas mentioned in modern theory are given with their matrakalas.

Kriya :

Kriya is said to be of two types, Margi and Desi. Margi kriyas are of two kinds, nissabda and sasabda. They are listed as in Gana Vidya Rahasya Prakasini. The method of executing each of the eight margi kriyas is described.

While the nissabda kriyas Avapa, Niskarma and Vikshepa are described in a manner similar to the Sangita Ratnakara, Pravesha is described as 'taking the open hand upwards' whereas in Sangita Ratnakara, it is defined as folding the fingers inwards with the palm facing down. (S.R. 5,8)

The sasabda kriyas Dhruva, Samya, Tala and Sannipata are described in the same way as in Sangita Ratnakara.

Under the heading 'Desi kriya' are listed the 8 margakalas (also called matras) mentioned in Sangita Ratnakara. The description of these, namely, Dhruvaka, Sarpini, Krisya, Padmini, Visarjita, Viksipta, Pataka and Patita, although resembling that in Sangita Ratnakara is more detailed.

Anga :

Anga is said to be of help in knowing the 'tala sankhya'. The six angas, anudruta etc., are listed. A set of synonyms is given for each anga :

Anudruta	Ardhachandra	Vyanjana	Anunasika	Avyakta	Virama
Ardhamatra	Druta	Vyoma	Bindu	Valaya	Chakra
Matra	Sarala	Hrasva	Kala	Laghu	Sara
Dvimatra	Guru	Vakra	Kana	Yamala	Dirgha
Samodbhava	Pluta	Dipta	Tryanga	Trimatra	Pakara
Kakapada	Hansapada	Nisabda	Chaturlaghu	Chaturmatra	Chatush-kala

The names of Sodasanga, symbols and their aksharakalas have been given in a tabular form.

Graha :

The different grahas, Atita, Anagata, Sama and Vishama are defined as they are understood in present day theory.

Jati :

Just as there are four manushya jatis, there are five jatis of Tala. Taking the Chaturasra jati as basic, the author derives the other four jatis from it. Chaturasra jati has four aksharas. If this is multiplied by three, we get twelve. If this is divided by four, each part will have three aksharas. The laghu is then in Tisra jati. Chaturasra combined with Tisra gives seven aksharas. This is called Misra jati. Misra combined with Misra, yields ten aksharas, which divided by two result in five aksharas. This is Khanda jati. Chaturasra combined with Khanda gives rise to Sankirna jati.

Kala :

The author speaks of four 'Kalas', ekakala, dvikala, trikala and chatushkala. This is a new concept as neither the earlier texts like Sangita Ratnakara nor later ones like Sarasangraha Bharata talk of a trikala. They mention only the other three. And in an expansion of tala, the logical procedure will be from eka kala to dvikala to chatushkala by successive doubling. 'Trikala' has no place in this scheme. The author equates Laghu with one kala, Guru with two kalas, Pluta with three kalas and Kakapada with four kalas.

Laya :

Laya is defined as the time between Tala and its three varieties, Druta, Madhya and Vilamba are mentioned.

Yati :

Yati is defined as the order dependent on laya and the six yatis, sama etc., are listed.

Prastara :

Ten kinds of prastara are listed.

Sapta Talas :

The Sapta talas are enumerated with their respective authors. For example, Dhruva tala is said to be the creation of Bharatacharya, Dattila and Anjaneya, Matya tala that of Matanga, Arjuna and Kohala and so on. The sapta talas are described with respect to their angas. The number of Sasabda Kriya is given for each tala, e.g., four for Dhruva tala and so on.

Anuloma Viloma :

The processes of Anuloma and Viloma are described as they are practised in present day music.

Kala Vimarse :

The last topic dealt with under Tala is the illustration of the six kalas.

In the second part of the work, technical compositions like Sarali, varisas, Janta varisas, alankaras in 35 talas, etc., Tana passages in ghana ragas like Nata, Gaula etc., and Kritis of musical trinity, Sadasiva Rao and other composers have been given in notation.

Works of Mulugur Krishnacharya

Among the works of Mulugur Krishnacharya on music, access could be had to only two. The first is 'Sruti Siddhanta' and the second 'Karnataka Sangita Sastra Vimarse'. A summary of the contents of the two works is given here.

Sruti Siddhanta

This treatise, written entirely in Sanskrit verse has not been published yet.[1] As can be gathered from the colophon, this work, entitled 'Naissanka Sruti Siddhanta Prakasa' was intended to form a part of the "Krishnaraja Sangita Granthamala" (a music publication series). It was submitted on June, 12th., 1935, during the Vardhanti Celebrations of Nalvadi Krishnaraja Wodeyar, as is recorded in the Introduction. From this introduction, which is in English, it is also learnt that the author submitted an English translation of the entire work.

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[1] A handwritten manuscript of this work is in the possession of Shri T.S. Parthasarathy, Secretary, Music Academy, Madras with whose kind permission it was consulted.

The work is divided into five prakaranas (sections) consisting of 160, 140, 100, 107 and 70 verses respectively. The first prakarana is on Sruti. Herein the author (Naissanha Krishna Sharma as he calls himself) proposes to establish the validity of the svaras spoken of in ancient works like the Sangita Ratnakara in modern practice. He demonstrates the svara intervals on the basis of the lengths of the strings of the vina. The length of strings between two frets is measured in terms of 'angula' and 'yava'. Harmonics (svayambhu svaras) produced on the vina by mere touch and sruti positions obtained by calculating the cycle of fifths are referred to. Three values of sruti are spoken of, eka (biggest), madhya(medium sized) and pramana(smallest or least discernible).

In the second prakarana, there is a discussion of the svaras of Samagana and their equation to the svaras of Gandharva (later music). Ri and Dha are successively at intervals of fifth from Pa, and Ni and Ga are successively at intervals of fourth from Ma. These are also termed 'suddha svaras'.

In the third prakarana on 'svara siddhi' the production of the svaras by the voice and on the vina, the tuning of the playing strings of the vina and the location of the svaras on the frets have been explained.

In the fourth prakarana the definitions of some technical terms such as grama, murchana and jati, found in ancient music, are given. The svara system expounded by Pundarika Vithala and his mela scheme as also that of Venkatamakhi, have also been dealt with.

The fifth prakarana details the mela prastara. The prastara is based on Shadja, three varieties of Rishaba, four Gandharas, three Madhyamas, two Panchamas, three Dhaivatas and three Nishadas. The prastaras of the purvanga svaras, ri, ga, ma and pa total twenty-seven (chakras), while the uttaranga combinations of dha and ni total six. Thus, there are 162 (6 x 27) melas. The chart given in the manuscript is reproduced below (with English symbols in the place of the Devangari symbols for numbers).

Svaras

Sa	Ri	Ga	Ma	Pa	Dha	Ni
1						
	2					
	3	5				
	4	6				
		7	9			
		8	10			
			11	12		
				13		
					14	
					15	17
					16	18
						19

Mela Prastara Purvanga - 27 Chakras

1	2	5	9	12
2	2	5	9	13
3	2	5	10	12
4	2	5	10	13
5	2	5	11	13
6	2	6	9	12
7	2	6	9	13
8	2	6	10	12
9	2	6	10	13
10	2	6	11	13
11	2	7	10	12
12	2	7	10	13
13	2	7	11	13
14	2	8	11	13
15	3	6	9	12
16	3	6	9	13
17	3	6	10	12
18	3	6	10	13
19	3	6	11	13
20	3	7	10	12
21	3	7	10	13
22	3	7	11	13
23	3	8	11	13
24	4	7	10	12
25	4	7	10	13
26	4	7	11	13
27	4	8	11	13

Uttaranga
6 Varieties

1	14	17
2	14	18
3	14	19
4	15	18
5	15	19
6	16	19

In the introduction to the work the author traces the tradition of Karnataka music from Sama Veda. In the process, he speaks of the system detailed in Bharata's Natyasastra. The state of music under the various dynasties who ruled over the Karnataka country, namely Kadambas, Chalukyas and Yadavas is touched upon. The author mentions the works of Sarngadeva, Gopala Nayaka and Kallinatha here. The author remarks that Ramamatya, Somanatha, Venkatamakhi and Tulajendra were not familiar with the tradition of Bharata and had hence propounded non-traditional scales like Kanakangi. According to him, writers of the North like Lochana, Ahobala, Srinivasa, Hrdayanarayana and Damodara were in touch with Bharata's tradition and thus preserved the ancient suddha scale.

Karnataka Sangita Sastra Vimarse

This is a published[1] work in Kannada. This book treats of Indian Music in general and Karnatic Music in particular, with a great emphasis on historical development.

According to the author, we see the emergence of Karnatic Music as a distinct system from the period, 1460 - 1660 A.D. Prior to this time, the entire country had a single system of music conforming to the mata (school) of Bharata. After briefly

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1. Published by Kirtanacharya Belur Kesavadasa

touching upon the history of Hindustani Music, the author passes on to Karnatic Music. He comments on the suitability of the various South Indian languages for musical composition. Telugu is declared highly suitable because of its 'lalitya'. The author criticises the term 'Tamil Music' as it is based on the language adopted in the Music.

Taking up the forms Dhrupad and Khayal in Hindustani Music and the Ugabhoga of Karnatic Music, the author remarks that the latter has exerted a great influence on the development of both the systems. Thus, Gopala Naik and Narahari Tirtha who spread this type of music in these systems respectively were hailed as 'adyacharyas' for the respective systems. Pundarika Vithala is extolled as a great lakshanakara as he was the first one to mention the mela scheme and was also the first to mention Suddha mela vina and Madhya mela vina, with ekaraga mela vina and akhila raga mela vina under each.

The suddha vikrta division of svaras and the raga classification made by Sarngadeva are referred to next followed by an account of Bharata's Natyasastra. Vedic recitation and saman singing are discussed next.

Finally, the author refers to the songs of Narahari Tirtha, Purandara Dasa and other composers of Karnatic music and to the spread of forms like ugabhogas and suladis and finally the displacement of the 120 Desi talas by the Sapta talas which was created and popularised by dasa kutas.

Sangita Kalpadruma

'Sangita Kalpadruma' of Muthiah Bhagavatar was first published by Swati Tirunal Music College, Trivendrum in 1947. In the second edition published in 1977, the slokas which were originally printed in Tamil grantha script are presented in modern Tamil letters.

In the preface, the author gives a list of treatises which form the source for his work, namely , Sangita Ratnakara, Sangita Makaranda, Sangita Parijata, Brhaddesi, Raga Vibodha, Sangita Sudha, Sangita Samayasara, Chaturdandi Prakasika, Meladhikara Lakshana, Svaramela Kalanidhi, Sangita Damodara, Sangita Darpana, Sangita Sarvartha Sara Sangrahamu and Sangita Saramrita. Regarding Sangita Damodara, the quotations from the work given by Muthiah Bhagavatar do not appear to have been taken from the Sangita Damodara written by Subhankara and published by Sanskrit College, Calcutta. This Sangita Damodara seems to be some other work.

The work begins with invocatory verses on nada and the Gods Siva, Parvati, Muruga and others. The first topic dealt with in this work is Sangita Utpatti, i.e., the Origin of Music. He quotes passages from Sangita Damodara, Sangita Darpana and Sangita Ratnakara regarding the emergence of the seven svaras from the five faces of Siva and the development of music from Samaveda. Under the heading 'Greatness of Music', he speaks of music as a means to salvation; Gods, Goddesses and Sages associated with music; writings on music; the appeal of music to animals, quoting from Sangita Damodara and Sangita Ratnakara.

He gives the names of the Vaggeyakaras and Lakshanakaras who propagated music. The division of Sangita into 'Margi' and 'Desi' is mentioned next along with quotations from Sangita Damodara, Sangita Ratnakara and Sangita Parijata. The definition of Sangita as a composite of Gita, Vadya and Nrtya is next given.

There is a long account of the genesis of the human body based on the Pindotpatti prakarana of the svara chapter of Sangita Ratnakara.

Nada :

While explaining the greatness of nada, the author extols nada as Nadabrahma. The evolution of Shadja from nada is mentioned. Shadja is described as Adi akshara. It is referred to as Shadja because it emerges from 6 sthanas of the head and also because it gives rise to the other 6 svaras, r g m p d n.

The author compares nada to Surya and draws parallels between them. The 7 svaras, innumerable ragas, 24 srutis, 3 sthayis and 12 svarasthanas are compared respectively to the 7 horses which draw the chariot in which the Sun is seated, the innumerable rays of the Sun, the 24 aksharas and the 3 padas of

Gayatri mantra chanted to propitiate the Sun and the 12 Rasis.

Describing the evolution of nada in the human body, the author tries to explain how the 7 svaras are derived from the five faces of Siva. Just as the five planets, Sun, Moon, Angaraka, Guru and Sukra arise from the five tanmatras (subtle elements), the five svaras, Shadja, Madhyama, Panchama, Dhaivata and Nishada arise from the five faces of Siva and as the remaining planets Sani and Budha originate from the Sun and the Moon respectively, Antara Gandhara and Chatusruti Rishabha arise from Shadja and Panchama respectively. Perhaps, this is the first work in which an explanation has been given for the commonly held views regarding the origin of the 7 svaras, from 5 faces of Siva.

The division of nada into Ahata and Anahata is mentioned. He lists five varieties of nada, Sukshma, Atisukshma, etc., given in Brhaddesi and states that the Pranava Omkara is constituted by nada, bindu and kala. He speaks of the greatness of nada, the benefits of nadopasana and about nadopasakas. He quotes the Kriti 'Vidulaku' of Tyagaraja in Mayamalavagaula raga wherein the names of great musicians are listed. He speaks of 5 varieties of nada based on the sources from which it is produced, like Nakhaja, Vayuja etc. Here, he quotes Sangita Makaranda. Varieties of nada based on the different sthanas from which it is produced, namely, heart, throat and head are respectively called mandra, madhya and tara.

Sruti :

In sruti prakarana, the definition of sruti and 22 srutis and the location of the 7 svaras encompassing the 22 srutis on a vina having 22 frets are dealt with. From the description, it appears that the srutis implied in a svara are counted between the svara and its succeeding svara and not between the svara and its preceding svara, as is the practice, in earlier works. For instance, in earlier works, the four srutis of sa were said to occur between sa and the preceding svara, ni, whereas in Sangita Kalpadruma, the four srutis of sa are counted between sa and the succeeding svara ni.

Various views about the number of srutis are quoted from Brhaddesi and other works. Sarngadeva's demonstration of srutis on the Dhruva vina and Chala vina is next referred to, the author speaking of twentytwo frets instead of twentytwo strings on the vina. Eventhough the author takes twentytwo frets rather than twentytwo strings, the description follows Sangita Ratnakara closely. The details of the four saranas are given and Kallinatha's comments are quoted regarding the unsuitability of a fifth sarana.

The author describes, on the basis of Venkatamakhi's Chaturdandi Prakasika, the arrangement of 12 svaras on the vina and the distribution of 22 srutis among them in the vina and tambura of the present day, he refers to the two types of basic pitches, viz., panchama sruti and madhyama sruti. The statements 'panchama sruti is high while madhyama sruti is low' and 'the male singers sing in panchama sruti and ladies in madhyama sruti' appear strange.

An interesting part of the work is the author's efforts to justify the 24 sruti theory. According to the author, in computing the 22 srutis, the ancients had not included the sruti positions of the initial shadja and the middle panchama. He states that venkatamakhi included these two and arrived at a total of 24 srutis. These statements are not borne out by the works concerned. He takes support for his contention from the words of two compositions, namely, the Gundakriya Lakshana Gita of Venkatamakhi which mentions 24 srutis and the kriti 'Sobhillu Saptasvara' of Tyagaraja, wherein,in the line 'Varagayatri hrdayamuna', the 24 syllabled Gayatri matra suggests 24 srutis. The author also mentions Sangita Sara Sangraha and Meladhikara Lakshana which speaks of 24 srutis. In the latter work, a scheme of 4624 melakartas based on the 24 srutis is propounded.

The author gives a few tables indicating the names of the srutis which constitute the 7 svaras. Two of these tables are drawn from Sangita Damodara and Sangita Makaranda. A table showing the jatis, Dipta, Avata etc., of the 22 srutis is also given.

Svaraprakarana :

In this section, a comparison has been drawn between the production of sound in the vina and in the human body. The author has tried to show with the help of visual illustrations, how the parts of the vina can be seen in the human body and vice versa. Textual evidence from Sangita Makaranda and Aitareya Aranyaka has been mentioned.

The definition of the term 'svara' is quoted from Sangita Parijata, Brhaddesi and Sangita Ratnakara and the svara names, shadja, rishaba etc., are listed. The abbreviated forms of these names, viz., sa ri ga etc., are mentioned and the author quotes from Sangita Makaranda, Sangita Ratnakara and Sankaracharya's Navaratnamala, to point out the antiquity of these symbols.

The author speaks of the various places in the body which are the predominant sources of the different svaras. The division of svaras into suddha and vikrta is mentioned. After explaining the conception of suddha and vikrta svaras in the present day, the author points out that according to one view, sa, ga, ma, pa and dha are prakriti (suddha) and ri & ni are vikrti svaras. According to yet another view, when the svara syllables, sa, ri, ga, ma, pa, dha, ni are sung as si, ri, gu, mi, pe, de, etc., they sound distorted and hence are regarded as vikrti svaras.

The various characteristics associated with the svaras, viz., vara, nakshatra etc., are listed. In describing these, the author draws verses from Sangita Ratnakara, Sangita Makaranda and Sangita Sarvartha Sarasangraha. After mentioning the anganyasas and karanyasas of the seven svaras in what appears to be a tantrika description of svaras, the author presents the dhyana slokas of the svaras and the six pointed star picture projecting the bijaksaras of the svaras. Here, the author anticipating criticism against the associations of vara etc., with svaras remarks "Modern researchers may question how data such as birth, stars etc., could be relevant to svaras which are merely sound forms". He answers that it is a mistake to think of whatever that is unperceivable to one as wrong. Musicians who have done mantra - upasana can perceive these lakshanas. By their sadhana, they also perform acts such as bringing rain, which might appear impossible to others. The subsequent sections treat of the following topics under svara.

i) The place of production of svaras in the body and the significance of the names, shadja, rishaba etc. The author quotes Sangita Makaranda in this connection.

ii) The relation between sruti and svara based on the account given in Brhaddesi and Kallinatha's commentary on Sangita Ratnakara (S.R., Vol.I, P.70).

iii) The account following Brhaddesi (P.12), of how the svara syllables sa, ri etc., are derived from the

8 basic groupings (vargas) of letters, ka, cha, etc., in combination with vowels which are termed, Hari bija, Kama bija, etc., e.g., sa, comes from the 8th varga of 'Sha', with the Hari bija 'a' attached to it.

iv) 12 vikrta svaras (found in Sangita Ratnakara, 1, 3, 30 to 46)

v) Names of 12 svaras of Sama Veda.

vi) Names of 16 svaras and the 12 svaras and the significances of the names of the 16 svaras.

The author asserts that the origin of the 16 svaras system could be traced to verses in Mantra Ratnakara and that these svaras become the basis for Venkatamakhi's 72 mela scheme.

The account of vadi, samvadi, vivadi and anuvadi svaras as mentioned in Sangita Ratnakara and Brhaddesi is given. The description of vadi, etc., as found in the works such as Sara-Sangraha Bharata, Sangita Samayasara of Subrahmanya Iyer and Ganavidhya Rahasya Prakasini is also taken note of. (e.g., vadi s r g m p d n s - r g m p d n s - g m p d n s - m p d n s - p d n s - d n s - n s - s. Here again, the author makes certain contentions which are not borne out. (a) Sangita Ratnakara speaks of suddha ri - chatussruti ri, and Satsruti ri - Antara ga as vivadi combinations (b)Sangita Ratnakara and Sangita Samayasara add 7 svaras to 22 srutis to give number 29. (c) Sangita Sangraha Chudamani speaks of 23 srutis. The available editions of the works mentioned by the author do not contain these assertions.

The discussion of svara concludes with two lists of sruti nomenclature, one taken from the work "Meladhikara Lakshana" and the other from "Kanakayya Kavichāturyam". The latter is claimed to be based on 24 srutis but is actually based on 22 srutis. Finally, the nomenclature of archika gathika etc., indicating one, two etc., svaras is furnished.

Kaku :

The eight varieties of kaku spoken of in the context of thayas in Sangita Samayasara are presented by the author. These are Raga, Svara, Desa, Anyaraga Ksetra, Yantra, Namana and Bhasa kakus.

Grama :

The account of the three gramas as found in Brhaddesi and Sangita Ratnakara is presented. The author's review of the Grama system contains many interesting observations. (1) Among the 7 murchanas of shadja, there is one without a perfect panchama (fifth) ie., with two Madhyamas. The ragas of the present day have all been derived from the other six murchanas. Among such ragas, kharaharapriya is considered primordial.

(2) The ragas taking 2 madhyamas are termed Madhyamagrama ragas.

(3) In the north, there is another view regarding the three gramas. The seven svaras in each of the three sthayis, mandra, madhya and Tara are called shadja, madhyama and gandhara gramas. The third should be more appropriately called Tara-grama. It is only the gifted (Divine beings Devatas and Gandharvas) who can sing entirely in Tara sthayi, i.e., tara or gandhara grama. Hence, it is usually said that gandhara grama exists only in Devaloka.

(4) The two systems of tuning, panchama sruti and madhyama sruti are referred to as shadja and madhyama gramas by some people. Another system of tuning called gandhara grama is present in the north, where the basic pitch is tuned to suddha dhaivata while the tabla and mridanga are tuned to antara gandhara.

Murchana :

Though the account is mainly based on the ancient works, the author presents the order of murchanas differently. For instance, in the table of 21 murchanas, the Sauviri murchana of madhyama grama begins on sa instead of on ma. The second and subsequent murchanas of shadja grama start on ri, ga etc., instead of ni, dha, etc. The murchana mandalas of shadja and madhyama gramas are also not properly shown.

The Devatas of various murchanas are listed (as in Sangita Ratnakara). The author also refers to the views of Venkatamakhi on murchanas of the 72 melas, but such views are not to be found in the printed edition of Chaturdandi Prakasika.

This is followed by a detailed account of murchanas as dealt with in the Sangita Parijata. The Khandameru and the method of computing nashta and uddishta for 5040 prastaras are also explained. Suddha and Kuta tanas are dealt with next. The yajna names given to the 84 suddha tanas are listed here. All the above information can be found in Sangita Ratnakara and other works. This is followed by an enumeration of the contents of the sadharanaprakarana of the Svaragatadhyaya of Sangita Ratnakara.

The nine sthayi varieties mentioned in works like Saragangraha Bharata and Gana Vidya Rahasya Prakasini are presented here also. These are mandra - mandra, mandra - madhya, etc., The author also mentions the symbols for indicating tara and mandra sthayis, viz., the dots above and below svaras and speaks of them as existing from the time of Sangita Sampradaya Pradarsini.

Gamaka :

Dealing with the subject of gamakas, the 15 gamakas, 10 gamakas and 17 gamakas listed in different texts are mentioned. In describing the 15 gamakas, the author commences by quoting Sangita Ratnakara but his account corresponds only in a few instances with that of Ratnakara. It is closer to the account found in Sangita Sampradaya Pradarsini of Subbarama Dikshitar. The lakshanas of 17 gamakas given in Sangita Parijata are also presented.

Varna and Alankara :

In the Varnalankara prakarana, the author gives a description of alankaras as in Sangita Ratnakara, Sangita Parijata and Chaturdandi Prakasika and also as it is understood today. From Sangita Ratnakara, the definition of varna and its varieties and the 63 alankaras with their structures are presented. From Sangita Parijata, the first set of 26 alankaras is given. Among these, some correspond to those of Sangita Ratnakara. It contains the set of 7 alankaras intended for gita and the set of 5 alankaras useful for raga singing. The alankaras based on Jhompata, Dhruva and other talas described in Chaturdani Prakasika are explained. Finally, the modern alankaras based on the 7 talas and alankaras based on all the 35 talas are also ~~g~~included. It is surprising to see that different alankaras are given for the same tala under the two groups, the Saptatala group and the 35 tala group, e.g., the alankara given for Chaturasra jati, Dhruvatala under the 7 tala group is s r g g m g r s r g r s r g m while for the same tala considered under the 35 tala group, it is s r g r s r s g r g s r g m.

Svara Prastara : In the subject 'Svara Prastara', the author expounds a method of doing prastara which is different from the method followed in Sangita Ratnakara and other works. In Sangita Ratnakara, in a group of svaras, the last one is kept constant while the preceding ones inter change positions. In Sangita Kalpadruma, the first svara is kept unchanged, while the succeeding ones are interchanged. This will be clear from the table below :-

Sangita Kalpadruma	Sangita Ratnakara
S R G	S R G
S G R	R S G
R S G	S G R
R G S	G S R
G S R	R G S
G R S	G R S

The author also gives the prastara of groupings of svaras 1 to 7 in the Appendix. This prastara follows that of Sangita Ratnakara. In addition to the prastaras of the svaras 1 to 7, the author works out prastaras grouping more than 7 svaras in which one or more svaras are repeated. The method of calculating the said number of a prastara is also given.

Jati : In the section Jatiprakarna, the 13 Jati lakshanas and the structure of all the 18 jatis along with illustrative songs are given. This is based on the account found in Sangita Ratnakara. The prakarana includes the description of the musical forms called Kapala and Kambala. Finally, the 4 gitis, Magadhi etc., designating variations in the duration of the verbal structure of the song are delineated.

Gita :

The next prakarana on 'Gita' is based on the 'Gita-prakarana' of Venkatamakhi's 'Chaturdandi Prakasika'. It is mainly devoted to the Salagasuda prabandhas. At the end of this prakarana, the author gives the lakshana of the Gita forms of the present day.

After dealing elaborately with the lakshana aspect of music, the varieties of musical forms that are current today like gita, jatisvara, svarajati, varna, kriti, pada, ragamalika, javali and tillana have been illustrated with notation after a brief note on each type of them.

The illustrations of gitas representative of talas like Dhruva Rupaka, Ata, Dhruva, Simhanandana, Mathya and Saptatala gita etc., and the lakshana gitas have been of great help to have an idea about the characteristic features of gitas.

Besides describing the types of varnas like Chauka Varna, tana varna, pada varna, he has given the lakshana of daru varna. The daru varnas are said to have six angas, svara, sahitya, jati, raga, tala and rasa. According to him, the presence of jatis (solkattus) in the midst of chitta svara and the sringara rasa as the theme of the sahitya are the characteristic features of daru varnas. His own varna Sri Rajarajeswari in kapi raga, chapu tala has been given as illustration.

Under the heading Kirtana, notation for the kritis and kirtanas of Purandaradasa, Tyagaraja, Syamasastri, Dikshitar, Swati Tirunal etc., have been given. Perhaps, the distinction between kriti and kirtana which exists now was not in vogue then. In the end of the work, prastaras for sapta svara are given.

Thus, the musicological activity in Mysore as evidenced from the theoretical works written in 19th and 20th centuries has been reviewed in this chapter.

In this chapter and the earlier two chapters, the musical and musicological contribution of the Kings of Mysore as well as the musicians of the region have been detailed. A discussion of the information thus furnished drawing out the salient features will be taken up in the next and concluding chapters.

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CHAPTER V

THE SALIENT FEATURES OF MUSIC OF MYSORE

In the foregoing Chapters, an attempt was made to present a picture of the state of music in Mysore throwing light on both the practical and theoretical aspects. The intensity of the musical activity that took place in the one and a half centuries under study becomes quite evident. For any region to emerge as a Seat of Music, there should have been significant and appreciable contribution made by the musicians. From the descriptive account presented in the earlier chapters, certain salient points emerge which bring out the distinctive features of the music, of the region.

The patronage extended by the Rulers of Mysore appears to be the foremost striking feature in the development of music. It would not be incorrect to conclude that the impetus provided by the Royalty went a long way in drawing out the best from the musicians of the region in the aspects of both lakshya and lakshana.

The most important feature in the sphere of lakshya is in the style of vina playing. The impression the vainikas have created on the minds of the listeners has made the contemporary writers to speak high of them. Besides the descriptions given about their performance in the books and articles on Karnatic music, the foreign writers like A.H. Fox Strangways and Margaret Cousins have given a clear picture about the performances of Vina Seshanna and Vina Subbanna. The above descriptions and also the vina concerts of contemporary vainikas of Mysore who belong to this tradition reveal that the Mysore has a distinctive style of vina playing.

Mysore style of vina playing has some special features both in plucking technique and playing technique. Regarding its plucking technique, Mysore is noted for its soft plucking which gives a pleasant and soothing effect. Moreover by plucking the other strings which blend well with the notes that are being played, i.e., mandra panchama, anumandra shadja, samvadi or anuvadi svaras of the notes present in the raga, a harmonious effect is brought out.

In the style of playing also, a distinctive style can be seen. The frequent usage of datu svaras, complicated svaras phrases, phrases in different octaves in succession and introduction of phrases suggestive of the chords of western music are the important features of this style. This style is reflected also in the compositions of vainikas of Mysore. The various types of forms like jatisvara, varna, tillana , composed by Vina Padmanabhiah and Vina Seshanna are also characterised by complicated svara combinations of datu svaras and succession of phrases in octaves. Some of the above compositions have phrases suggestive of Western tune also. The creation of Svayambhu svara raga consisting of only three svaras Shadja, Antara gandhara and Panchama and compositions in this raga prove no doubt the influence of Western music.

The influence of Hindustani music on the vainikas of Mysore is also perceptible to a certain extent. The introduction of sympathetic strings as in Sitar, Sarangi etc., have inspired the vainikas of Mysore to introduce them to their vinas. Thus, the vainika R.S. Kesavamurthy has added 17 sympathetic strings in addition to the 7 strings of the vina used normally.

In the violin playing also, it was in Mysore that the 7 stringed violin was introduced for the first time. Chowdiah was the pioneer in introducing the violin. Though there are references to 7 stringed Tambura played by Shatkala Govinda Maras wherein the first 3 strings were doubled and tuned in octaves, violin with 7 strings was not used before. In Sri - tatvanidhi a work of Mummadi Krishnaraja Wodeyar there is a reference to 7 stringed tambura. These references and also the influence of western music characterised by rich musical sound might have inspired him to increase the number of strings. This tradition is followed even now by the disciples of Chowdiah, R.R. Kesavamurthy, V.Sethuramiah and others. The bowing technique adopted by Chowdiah in violin playing is distinct from the other styles of violin playing.

In present day concerts usually violin and mridangam are used as the main accompaniments. But in Mysore for many years, harmonium and table were used as accompaniments. The popularity of Hindustani music and drama in Mysore in which these instruments were used might have been responsible for this. Thus, in the Mysore Court, there were more table players than mridangam players and those who were mridangists also had learnt table. Tabla Dasappa, his sons Sinappa, Chandrasekara, Seshappa and Tabla Ranganna were players on tabla. Harmonium players like Arjun Mahadev Nanji and Arjun Mahadev Mohanji adorned the court of Mysore.

Regarding musical forms, it was during this period the musical forms were composed in profusion. No doubt it is the encouragement given to the musicians by the rulers that was responsible for the existance of such a large number and variety of compositions.

The contribution of the composers of Mysore in the form of kriti is unique. It is the vaggeyakaras of Mysore who have composed kritis in Melakartas which are common as well as uncommon. Most of the vaggeyakaras have composed kritis in the Melakarta ragas like Kokilapriya, Visvambari.

Another important feature of the compositions of Mysore is the presence of phrases with complex svara combinations in the forms like jatisvara and varna. These compositions might have been composed for either orchestra or as technical exercises for the vina students. There are also compositions in Hindustani ragas Darbari Kanada, Behag, Hamir Kalyani etc., and talas chou tal and compositions like Nagma in Hindustani style which reveal the influence of Hindustani music on the composers.

Decorative angas like madhyamakala sahitya, chittasvara, raga mudra are used in profusion. The kriti of Vasudevachar in Sankarabharana with chittasvara both in karnatic style and the western mustyle shows the familiarity of the composer in both the systems of music. Number of compositions suitable for orchestra also have been composed by Venkatagiriappa, Muthiah Bhagavatar etc.

In the sphere of Ragas also, the vaggeyakaras of Mysore have their own share. In the ragas which were only in the form of scale these composers have composed kritis and have passed on them to posterity. Thus, in the ragas like Dharmaprakasini, Sunddavinodini, Valaji, Nilaveni, Dhurvanki etc., they have composed kritis.

There are also certain special features in the usage of talas. Long talas like Dhruva, Sankirna jati Jhampa etc., are used by Seshanna in his varnas. Even in the kritis of Jayachamaraja Wodeyar and Mysore Vasudevachar, some of these long talas are used.

A study of music in allied arts like dance, drama, Yakshagana and Harikatha will certainly bring to light more interesting and useful information on the performance aspect. This could be taken up for study for future research projects.

In the field of theoretical writing too, we have seen the significant contribution made in this period. Viewed on the back-ground of the vast musicological literature that existed prior to these works, one notices a very many strange and interesting points.

The most striking feature is an altogether different meaning associated with certain technical terms which had been existing since very ancient time. For instance, the significance of the terms 'Ahata' and 'Anahata' nadas as described in Sangita Ratnakara and later works is too well known to be described here. But, the definition of these terms as seen in works like Sara - Sangraha Bharata, Sangitasamayasara, explains 'Ahata' as the ascending of svaras in the human body and 'Anahata' as the svaras in the descending order. In fact, Ganavidyarahasya prakasini and Sangita Kalpadruma while quoting Sangita Ratnakara on the concept of Nada and the etymology of the word, echoes the definition of 'Ahata' and 'Anahata' nada given in Sarasangraha Bharata.

Similarly, the term 'Vadi' 'Samvadi' 'Vivadi' and 'Anuvadi' too signify something totally different from the usage found in ancient works. Again, the association of the svara with three sthanas viz., Sa and Ri being associated with mandra, Ga and Ma with Madhya and Pa, Dha and Ni with tarasthanas, as found in Sarasangraha Bharatha and other works, present a different definition.

In the treatment of some topics, there as sometimes partial deviations as is found in the case of Prabandhas. While the names of the Angas of Prabandha seen in Sangita Ratnakara and earlier works are Svara, pada, Tenaka, Pata, Biruda and Tala in the works like Sarasangraha Bharata, the names such as Svayaccha, Prabandha, occur as names of Angas. The cannotations of the Angas, names too are different.

Similarly, while describing the ancient grama systems, Gand~~[illegible]~~avidyarahasya Prakasini mentions three gramas, shadja, madhyama and Gandhara, but gives them the names Nandyavarta, Jimuta etc., which are names belonging to a different tradition (seen in Gitalankara and Natya Chudamani). The svara structures of murchanas given are also very different.

Another very strange detail found in almost all the works is the various kinds of characteristics attributed to the svaras such as ornaments, dress, eyes, nose etc. These lakshanas total more than thirty. While in early works, the characteristics attributed are very few, these works of 19th and 20th centuries have enlarged the characteristics to a great number.

Sometimes, one notices new ideas or new forms of presentation. For instance, the sruti Bhedas, Kshaya etc., are met with for the first time in these works.

Quite often, the number of murchanas, gramas, alankaras etc., are added up to give the total number forty-nine for a 'Svaramandala'. It appears very strange as to how different types of things could be added together.

In the chapter on 'Talas', quite often the term 'Jati' is not used in the sense as observed in present day practice, viz., indicating the duration of Anga 'Laghu' but indicates the duration of the entire 'Tala'.

Certain features found in these works appear totally alien to the system. In the raga classification, most of the works mention the raga-ragini system. Raga-ragini system as is well known is followed only in the northern tradition and has never been used in the South. It also cannot be said that system has been applied to South Indian ragas for the names of the ragas are same old ones found in the Northern texts.

Another striking and very important feature is the visual representation of Svaras, Talas and Ragas. It is well known that the visual representations based on Raga dhyana slokas gave rise to Ragamala paintings which have been widely prevalent in the Northern parts of the country. The occurrence of these in the Southern Texts is not only a very strange feature but the existence of paintings of svaras and talas based on the Dhyana slokas also is very unique.

Thus, we find that the treatises written in Mysore during the 19th and 20th Centuries stand out and find a special place in the history of musicicological literature. In fact, serious and detailed research of each one of these works should be carried out. In this connection, mention should also be made of music chapters of Mahabharata Chudamani, the tamil work which also contains many of the points mentioned above. This work whose date of composition is not known, could have been written around the same time as these other works in Mysore. While the music chapter of Mahabharatha Chudamani stands out from other Tamil works, it shares much of the tradition found in the Mysore works. Future research should throw much light on this aspect also.

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APPENDIX I

NAMES OF MUSICIANS WHO ADORNED THE COURT OF MYSORE

1. Vina Anantapadmanabha Rao
2. Palghat Anantarama Bhagavatar
3. Anantasubbiah
4. Bharati Annayya
5. Tiruchendur Jalatarangam Appadurai Iyengar
6. Appukutty Nattuvanar
7. Atmaramiah
8. Ayyavayya
9. Bhagavadisvarar
10. Tabla Chandrasekhara
11. N.Chennakesavaiah
12. Chikka Rama Rao
13. Vina Chikkaramappa
14. Chikka Subba Rao
15. Tanjore Chinniah
16. T.Chowdiah
17. Khande Dasappa
18. Desikachar
19. B. Devendrappa
20. Vina Doddaseshanna
21. Dodda Subbarao
22. R.N.Doreswamy

23. V. Doreswamy Iyengar
24. Pudukottai Ganapathi Iyer
25. Guruswami Iyer
26. Kalahastayya
27. Ulsoor Krishnaiah
28. R.S.Keshavamurthy
29. Hulugur Krishnachar
30. Titte Krishna Iyengar
31. Bidaram Krishnappa
32. H.V.Krishnarao
33. Karigiri Rao
34. Bhairavi Lakshminaranappa
35. S.N.Mariappa
36. Harikesanallur Muthiah Bhagavatar
37. Muthuswami Devar
38. Narayana Bhagavatar
39. Gotuvadyam Narayana Iyengar
40. Titte Narayana Iyengar
41. Vina Padmanabhiah
42. Padmanabha Bhagavatar
43. Madurai Ponnuswami Pillai
44. T.M.Puttaswami
45. Rachappa
46. Vina Rangappa
47. Radhakrishna Iyer
48. Kanjira Radhakrishna Iyer

49. Lalgudi Rama Iyer

50. Ramanna

51. Ariyakudi Ramanuja Iyengar

52. H.V.Ramarao

53. Tabla Rangappa

54. Sosale Ramadas

55. Mysore Sadasiva Rao

56. Vina Sambiah

57. Savyasachi Iyengar

58. Tabla D.Seshappa

59. Vina Seshanna

60. Vina Shamanna

61. Tabla Sinappa

62. Tachur Singracharlu

63. B.M.Sivappa

64. Vina Sivaramaiah

65. A.S.Sivarudrappa

66. Belakavadi Srinivasa Iyengar (Father)

67. Belakavadi Srinivasa Iyengar (Son)

68. Vina Subbanna

69. Sangita Subbarao

70. Subba Rao

71. A.K.Subba Rao

72. S.Subramanya Iyer

73. Sundara Sastri

74. Tiruvaiyar Subrahmanya Iyer

75. Tayappa

76. Giribhattara Thammiah

77. Tiger Varadachar

78. Varadaraja Iyengar, Belakavadi

79. Mysore Vasudevachar

80. Vayyapuri Devar

81. Venkatagiriappa

82. Svaramurthy Venkata Narayana Rao

83. Chintalapalli Venkatarao

84. Venkatesha Devar

85. Vina Venkatasubbiah

86. Sonti Venkataramanayya

87. Venkatesa Iyengar

HINDUSTANI MUSICIANS

1. Abdulla Khan

2. Ali Jan Saheb

3. Ali Sakha dev

4. Arara Saheb

5. Barkhatulla Khan (Sitar)

6. Bashir Khan

7. Ustad Faiyas Khan

8. Gohar Jan

9. Gulam Bai

10. Hafis Khan

11. Hussain Khan
12. Hyder Bakshi
13. Indubala
14. Nanaji Mahadeva Jnani
15. Nanaji Sukhadeva Jnani
16. Natan Khan
17. Pirikhan Daroga
18. Ustad Vilayat Khan

WESTERN MUSICIANS

1. Defris (Band Master)
2. Narasinga Rao
3. Otto Schmidt

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A P P E N D I X II-A

COMPOSITIONS OF JAYACHAMARAJA WODEYAR

Kritis	Raga	Tala
1. Amba Sri Rajarajeshwari	Bhogavasanta	Chaturasra Triputa
2. Ambujakshi Pahimam	Simhavahini	"
3. Balakrishnam	Nilaveni	"
4. Bale Brihatsrshti mule	Simhendra madhyama	"
5. Bhairavam Bhavaye	Bhairavam	"
6. Bhaja Govindam	Bhupala panchamam	"
7. Bhajare	Bhanuchandrika	Rupaka
8. Bhajare Manasa	Purvikalyani	Chaturasra Triputa
9. Bhajare Manasa	Purnachandrika	"
10. Bhuri Bhagyalahari	Pratapavarali	"
11. Bhuvanesvari	Bhuvana gandhari	"
12. Bhuvanesvari	Margahindola	"
13. Brahmanda Valaye	Maund	"
14. Chintayami Jagadamba	Hindola	Misra Jhampa
15. Chintayami Satatam	Viravasanta	Chaturasra Triputa
16. Chintayasada Varana	Sindhurama kriya	"
17. Devi Sri Minakshi	Chakravaka	Khanda Triputa
18. Durgadevi	Dharmavati	Chaturasra Triputa

Kriti	Raga	Tala
19. Gajananam	Todi	Mathya
20. Ganganapate	Durvanki	Tisra Triputa
21. Ganganapate	Nagasvaravali	Khanda Triputa
22. Gauri Manohari	Gourimanohari	Misra Jhampa
23. Hatakesvari	Hatakambari	Tisra Triputa
24. Jaganmohini	Jaganmohini	Misra Jhampa
25. Jagatvate Dakshnamurte	Suryakanta	Khanda Triputa
26. Kamakshi Pahimam	Janaranjani	Rupaka
27. Kamakshi Varalakshmi	Vasanta	Chaturasra Triputa
28. Kameshwarim	Kamavardhani	Jhampa
29. Kshirasagara	Mayamalavagaula	Dhruva
30. Lambodara	Narayanagaula	Triputa
31. Mahaganapatim	Amrtavahini	Chaturasra Triputa
32. Mahatripurasundari	Kalyani	Tisra Jhampa
33. Mahishasura Mardhini	Namanarayani	Khanda Triputa
34. Manayatam	Kokilapriya	Tisra Jhampa
35. Manonmani Mamavatu	Udayaravichandrika	Dhruva
36. Matanga Kanya	Suddha Todi	Khanda Triputa
37. Nadarupini	Kokilapanchama	Chaturasra Triputa
38. Nagalingamaheswaram	Shankara-Bharanam	Tisra Jhampa
39. Pahimam	Supradipam	Sankirna Triputa

Kriti	Raga	Tala
40. Pahimam Sri	Gundakriya	Khanda Triputa
41. Pahimam Parameshwara	Hindola Durbar	Khanda Rupaka
42. Pahimam Sri	Jayasamvardhani	Triputa
43. Paripahimam	Suddha Dhanyasi	Misra Jhampa
44. Paripahimam	Subhapantuvarali	Chaturasra Triputa
45. Paripahimam	Vakulabharana	"
46. Rajarajeswari	Hindolavasantha	Misra Jhampa
47. Sadasivamupasmahe	Sarasangi	Chaturasra Triputa
48. Sankarisadanandalahari	Malavi	"
49. Saraswatim Bhagavatim	Hamsavinodini	Misra Jhampa
50. Siva Siva Sivabho	Nadanamakriya	"
51. Sri Chakrapura	Suddha Lalita	Chaturasra Triputa
52. Sri Chamundeswari	Madhyamavati	"
53. Sri Chamundeswari	Rishabhapriya	Khanda Triputa
54. Sri Chamundeswari	Shadvidhamargini	Chaturasra Triputa
55. Sri Chamundeswari	Kannada	"
56. Sri Gayatri	Gamanasrama	Dhruva
57. Sri Lalita	Latangi	Tisra Triputa
58. Sri Lalitam	Nagadhwani	Khanda Triputa
59. Sri Mahaganapatim	Athana	Chaturasra Triputa

Kriti	Raga	Tala
60. Sri Jalandhara	Gambhiranata	Chaturasra Triputa
61. Sri Nagalingam	Shadvidha margini	"
62. Sri Nagalingam	Vachaspathi	Misra Jhampa
63. Sri Rajarajeswari	Devagandhari	Chaturasra Triputa
64. Sri Rajarajeswari	Garudadhwani	Misra Jhampa
65. Sri Ranganatha	Kalyana vasantha	"
66. Sri Vidyam Lalitam	Nadabrahma	Chaturasra Triputa
67. Sri Vidyamodini	Kokilabhashini	Tisra Triputa
68. Sujnana dayini	Suddha Salavi	Chaturasra Triputa
69. Suranandini	Suranandini	"
70. Suvarnangi	Suvarnangi	Misra Jhampa
71. Swaminatha Palaya	Charukesi	Khanda Triputa
72. Umam Namami	Hemavati	Misra Jhampa
73. Vamadeva Bhavaye	Vagadisiwari	Chaturasra Triputa
74. Vandeham Siva	Madanakutuhala	Chaturasra Mathya
75. Vande Jagadambike	Vasantha Bhairavi	Khanda Jhampa
76. Vandeham Sada Saradam	Hamsanatini	Chaturasra Triputa
77. Vijayatam	Vishvambari	Misra Triputa
78. Vimalambike	Vijayavasantha	Chaturasra Triputa

APPENDIX II-B

COMPOSITIONS OF VINA PADMANABHIAH

Jatisvara	Raga	Tala
1. S ; ; s n s n d d p p m g r r	Arabhi	Chaturasra Triputa
2. P ; ; d n p M , d p m	Karnataka Kapi	Rupaka
3. S , N s D p m G m	Kannada	Chaturasra Triputa
4. S , s n N s n P m p	Nilambari	$
Svarajati		
1. S s n p g r s n p n	Hamsadhvani	Rupaka
Kriti		
1. Sri Ganapate	Chayanata	Chaturasra Rupaka
2. Sri Herambamide	Natakuranji	Chaturasra Triputa
Padmanabha Pancharatna kritis		
1. Sriramam	Kalyani	Chaturasra Rupaka
2. Kalayami	Sindhumandari	Chaturasra Triputa
3. Saketadhipam	Suddhavelavali	"
4. Srikararaghuvara	Kanada	"
5. Manasasmarami	Kambhoji	"

APPENDIX II-C

COMPOSITIONS OF VINA SIVARAMAIAH

Jatisvaras	Raga	Tala
1. M , ; p d m p g M g r	Mayamalava-gaula	Tisra Triputa
2. S ; ; s n p M G R s N ; ;	Kedara	Chaturasra Triputa
3. S ; ; n d n P m p G r s p m p m G r S r n S	Hindustani-kapi	Khanda Triputa
4. P , s n d p m d P m G m	Behag	Chaturasra Triputa
5. S n P m p m g R s r g s	Kedara	"
6. S s n d p m R g m R S ;	Saranga	Chaturasra Rupaka
7. ; , S r p m P , D , M P m r s n d	Sarasvathi	Chaturasra Triputa
8. ; , d M , G r G M , P m D P ,	Begada	"
9. s S p d n d m p g r n S	Kalyani	Chaturasra Rupaka
Varnas		
1. Nrhare Karunalavala	Lalitasimharava	Chaturastra Triputa
Kritis		
1. Govinda Mukunda	Sindhumandhari	"
2. Sri Janaki Ramana	Sankarabharana	"
3. Vasudeva	Namanarayana	Tisra Rupaka
4. Nirajaksha Nannu	Natakapriya	Chaturasra Triputa

Kriti	Raga	Tala
5. Paripahimam	Rishaba-priya	Chaturasra Triputa
6. Chandrasekhara Jaya	Dharmavati	Triputa
7. Sri Shambho	Dhenuka	Chaturasra Triputa
8. Sri Ramam	Gamanasrama	Khanda Triputa
9. Sarasiruhaksha	Hemavati	Chaturasra Triputa
10. Karunisu Nayanana	Pasupathi-priya	"
11. Rama Lokabhirama	Svayambhusvara	"
12. Srirama Raghukulalama	Svayambhusvara	Tisragati Adi
13. Mangalam Sri	Svayambhusvara	Chaturasra Rupaka
14. Sri Rajarajeswari	Dharmavati	Chaturasra Triputa
15. Vani Vinapani	Sri	"
16. Devi Sambhavi	Kanada	"
17.		
Ragamalika		
1. Sarasvati	Navaragamalika	"
2. Anantasayana	Chaturdasa-Ragamalika	"
Tillana		
1. Nadiridiri Dhim	Kanada	Trital

APPENDIX II - D

COMPOSITIONS OF KARIGIRI RAO

Varna	Raga	Tala
1. Vanipai Marulukonnadi	Nata	Adi
2. Sarigamadani (Pada Varna)	Vasanta	Adi
3. Lalitakala Parangate (Navaratna Ragamalika Varna)	-	Jhampa

Kritis		
1. Adishakti Mahalakshmi	Anandabhairavi	Adi
2. Kadanakutuhala	Kadanakutuhala	Adi
3. Sarasvati Bhagavati	Sarasvati	Rupaka
4. Paradevate	Kannada	Adi
5. Kamalalaya	Malavi	Adi
6. Paripahimam	Dhenuka	Adi
7. Vara Venkatagiri Vasa	Dharmavati	Adi
8. Tavakesmam	Rishabhapriya	Adi
9. Nivepalinchara	Chakravaka	Rupaka
10. Nenarunchara	Mohana	Adi
11. Sri Raghava	Dharmaprakasini	Adi
12. Sri Narasimham	Bahudari	Jhampa
13. Yuvaraja Kantirava Nrsimham (Ragamalika)	-	Adi

Tillana		
1. Dhim Tanana	Hindustani kapi	Adi (Tisra gati)

A P P E N D I X - III

LIST OF RARE RAGAS HANDLED BY THE COMPOSERS OF MYSORE

Raga	Mela~~karta~~ karta	Arohana and Avarohana	Name of the composer	Textual source
1. Nilaveni	20	s r g m p d n d s s d p m g r s	Jayachamaraja Wodeyar	Sangita Chandrikai P.74
2. Durvanki	29	s r m p d s s n p d p m g r s	"	Sangita Chandrikai P.71
3. Bhanuchandrika	8	s m d n s s n d m g s	"	Sangita Chandrika P.75
4. Vijaya vasantha	54	s m p d n s s n p m g s	"	Sangita Chandrika P.84
5. Bhuvana Gandhari	20	s r m p n s s n d p m g s	"	Sangita Chandrika P.74
6. Hindola Darbar	32	s g m p s s n d p m r s	"	Sangita Chandrika P.55
7. Udayaravichandrika (with Kakali nishada)	9	s g m p n s s n p m g s	"	Sangita Chandrika P.
8. Kokila Bashini		s r g m p d n s s n p m g m r s	"	Sangita Chandrika P.60

Raga	Mela karta	Arohana and Averohana	Name of the composer	Textual source
9. Suddha Lalita	11	s m p d n s s n s d p m g r s	Jayachamaraja Wodeyar	Sangita Chandrikai P.67
10. Suranandini	29	s r g p d n s s n d p g r s	"	Sangita Chandrikai P.68
11. Suddha Salavi	20	s g m p n s s n p m r s	"	Sangita Chandrikai P.66
12. Hamsanatini	18	s g m p s s p m g r s	"	Sangita Chandrikai P.92
13. Hamsa Vinodini	29	s r g m d n s s n d m g r s	"	Sangita Chandrikai P.64
14. Jayasamvardhani	17	s g m p d n s s n p m g r s	"	-
15. Abherini	23	s r g m p n s s n p m r s	Vina Seshanna	-
16. Kokila	29	s r g p d n s s n d p g r s	"	-
17. Chittamohini	29	s r g m p d n s s n p m r s	"	-
18. Purvi	15	s r g m d n s s n d p m g r s	"	Sangita Chandrikai P.90

Raga	Mela karta	Arohana and Avarohana	Name of the composer	Textual source
19. Pancharam (same as Ragapancharam)	28	s r m p d s s n d m r s	Vina Subbanna	Sangita Chandrikai P.81
20. Nada Brahma	64	s p m p d n s s n d p m g s	"	Sangita Chandrikai P.74
21. Lalita Simharava	59	s r g m p s s n p m g r s	Vina Sivaramaiah	Sangita Chandrikai P.111
22. Sindhumandhari	29	s r g m p s s n d p g m d p m r s	Vina Padmanabhiah & Vina Sivaramiah	Sangita Chandrikai P.100
23. Svayambhusvararaga	29	s g p s s p g s	Vina Sivaramaiah	-
24. Balachandrika	22	s g m p d n s s n d m g r s	"	Sangita Chandrikai P.96
25. Vijaya Sarasvathi	57	s g m p d n s s n p m g r s	"	Sangita Chandrikai P.111
26. Suddha Ratnabharu	65	s r g m p s s n d p m g s	"	Sangita Chandrikai P.114
27. Nadamurti	22	s g m d n s s n p m r g s	"	Sangita Chandrikai P.96
28. Padma Kanti	62	s r g m p d n s s n p m g r s	"	Sangitasvaraprastara Sagaramu, P.474

Raga	Mela karta	Arohana and Avarohana	Name of the composer	Textual source
29. Hamsa Brhamari	58	s r g m p d s s n d p m g r s	Vina Sivaramaiah	Sangita Chandrikai P.111
30. Hari Priya	27	s r g m p s s n d p m g s	"	Sangitasvaraprastara Sagaramu, P.439
31. Satya Bhushani	71	s g m p d n s s n d p m g s	"	Sangitasvaraprastara Sagaramu, P.482
32. Deva Kusumavali	60	s m g m p s s n p m g r s	"	Sangitasvaraprastara Sagaramu, P.472
33. Maheswari	29	s r g m p s s n p m g m r s	Venkatagiriappa	-
34. Sankara Priya (same as Sankrandanapriya)	22	s r g p d s s d p g r s	"	Sangitasvaraprastara Sagaramu, P.433
35. Lalitapriya (same as Sutradhari)Janya of 27th mela)	20	s r m p d s s d p m r s	"	Sangitasvaraprastara Sagaramu, P.439
36. Saradapriya (same as Ratipatipriya Janya of 20th mela)	22	s r g p n s s n p g r s	"	Sangitasvaraprastara Sagaramu, P.429

Raga	Mela karta	Arohana and Avarohana	Name of the composer	Textual source
37. Prabhupriya (same as Kshanika janya of 8th mela)	20	s g m p d s s d p m g s	Venkatagiriappa	Sangitasvaraprastara Sagaramu, P.416
38. Ushapriya (same as Kalindi janya of Mayamalavagaula)	15	s r g p d n s s n d p g r s	"	Sangitasvaraprastara Sagaramu, P.421
39. Chandra Chuda	15	s m g m p d n s s n d p m g s	Mysore Sadasiva-Rao	-
40. Dharmaprakashini	20	s r m p n s s d m g r s	Karigiri Rao	-
41. Sunada Vinodini	65	s g m d n s s n d m g s	Mysore Vasudeva-char	Sangita Chandrikai P.67
42. Hamsagamani	52	s g m p n d s s n d p m d p m g r s	Muthiah Bhagavatar	Sangita Chandrikai P.53
43. Hamsadipakam	23	s r g m d s s n d p m g r s	"	Sangita Chandrikai P. 53
44. Vinadhari	16	s r g p d n s s n d p m g r s	"	Sangita Chandrikai P. 84
45. Harinarayani	22	s r g m p m d n s s n p m g r s	"	Sangita Chandrikai P. 84

Raga	Mela Karta	Arohana and Avarohana	Name of the Composer	Textual Source
46. Nagabhushani	29	s r m p d n s s d p m r s	Muthiah Bhagavatar	Sangita Chandrikai P. 73
47. Hamsanandi	53	s r g m d n s s n d m g r s	"	Sangita Chandrikai P.54
48. Vijayanagari	59	s r g m p d s s d p m g r s	"	Sangita Chandrikai P. 84
49. Gurupriya	64	s r g m d n s s n d m g r s	"	Sangita Chandrikai P. 60
50. Valaji	28	s g p d n s s n d p g s	"	Sangitasvaraprastara Sagaramu P. 442
51. Gaudamallaru	29	s r m p d s s n d m g r s	"	Sangitasvaraprastara Sagaramu P. 443
52. Niroshta (Same as Putrika janya of 29th mela)	29	s r g d n s s n d g r s	"	Sangitasvaraprastara Sagaramu P. 444
53. Urmika	57	s r g m p n s s n p m g r s	"	Sangitasvaraprastara Sagaramu P. 409
54. Mayapradipam	22	s m g m p d n s s d p m g r s	"	Ganavidhya rahasya ~~pra~~ Prakasini

Raga	Mela Karta	Arohana and Avarohana	Name of the Composer	Textual Source
55. Raktimargini	52	s p m d n s s n d p m p g r s	Muthiah Bhagavatar	Sangita Chandrikai P.81
56. Mohanakalyani	65	s r g p d s s n d p m g r s	"	Sangitasvaraprastara Sagaramu, P.477
57. Navaratnavilasamu	22	s r m p n s s n d m g r s	"	Sangita Chandrikai, P.72

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APPENDIX IV-A

DASOTTARA SATA TALAS (110) MENTIONED IN SRI TATVANIDHI

1. Chanchatputa
2. Chachaputa
3. Shatpitaputrika
4. Sampadveshtita
5. Udghatta
6. Adi
7. Darpana
8. Chancharvi
9. Simhalila
10. Kandarpa
11. Simhavikrama
12. Sriranga
13. Rati Lila
14. Ranga tala
15. Kanchuka
16. Pratyanga
17. Gajalila
18. Tribhinna
19. Viravikrama
20. Hamsalila
21. Varna bhinna
22. Rajachudamani
23. Vanamali
24 Varna tala
25. Ranga pradipaka
26. Hamsanada
27. Simhanada
28. Mallikamoda
29. Sarabhalila
30. Rangabharana
31. Turangalila
32. Simhanandana
33. Jayasri
34. Vijayananda
35. Prita tala
36. Dvitiyaka
37. Makaranda
38. Kirti tala
39. Vijaya
40. Jayamangala
41. Rajavidyadhara
42. Jaya tala
43. Hudukkaha
44. Nistara
45. Tribhangi
46. Kokilapriya
47. Srikirti
48. Bindumali
49. Sama tala
50. Nandaka

51. Durikshana
52. Mattika
53. Dhenkika
54. Varnamattika
55. Abhinanda
56. Ratikrida
57. Malla tala
58. Dipaka
59. Ananga lila
60. Vishama
61. Nandi
62. Kunda
63. Mukunda
64. Simhavikridita
65. Lila
66. Chatush tala
67. Dombali
68. Abhanga
69. Rajabhankola
70. Laghusekhara
71. Pratapasekhara
72. Jagajhampa
73. Chaturmukha
74. Mukula
75. Pratimatya
76. Abhaya
77. Tritiya
78. Rangadyota
79. Raja tala
80. Vasanta tilaka
81. Rati
82. Karana
83. Bhagana
84. Shat tala
85. Vardhana
86. Varna yati
87. Rajanarayana
88. Chatusra
89. Tyasra
90. Misra
91. Madana
92. Kumbha
93. Lakshmi
94. Lakshmisa
95. Parvatilochana
96. Sama
97. Garuda
98. Srinandana

99. Lilavilasa
100. Lalitapriya
101. Janaka
102. Vishama
103. Rajavardhana
104. Utsva
105. Khanda
106. Purnakankala
107. Sagana
108. Magana
109. Mudrikamathya
110. Jaya

APPENDIX - IV - B

DASOTTARA SATA TALAS (110) MENTIONED IN SARA SANGRAHA BHARATA

1. Chachchatputa
2. Chachaputa
3. Shatpitaputrâka
4. Sampadveshtita
5. Udghtita
6. Adi
7. Darpana
8. Chachchari
9. Simhalila
10. Kandarpa
11. Simhavikrama
12. Sriranga
13. Ratilila
14. Ranga tala
15. Varakrama
16. Pratyanga
17. Gajalila
18. Tribhinna
19. Viravikrama
20. Hamsalila
21. Varna bhinna
22. Rajachudamani
23. Ranga Dyotana
24. Raja tala
25. Simhavikridita
26. Varnamali
27. Varna
28. Rangapradipaka
29. Hamsanada
30. Simhanada
31. Mallikamoda
32. Sarabhalila

33. Rangabharana
34. Turangalila
35. Simhanandana
36. Jayasri
37. Vijayanandana
38. Prati tala
39. Makaranda
40. Kirti
41. Vijaya
42. Jayamangala
43. Raja Vidyadhara
44. Mathya
45. Jaya
46. Kudukkaka
47. Nissaruka
48. Trivuda
49. Tribhangi
50. Kokilapriya
51. Srikirti
52. Bindumali
53. Sama
54. Nandaka
55. Udikshana
56. Mattika
57. Dhenkita
58. Vasnamattika
59. Abhinandana
60. Antarakrida
61. Malla
62. Dipaka
63. Abhangalila
64. Vishama
65. Nandi tala
66. Mukunda
67. Kundaka
68. Eka
69. Ata
70. Chatush tala
71. Dombuli
72. Abhanga
73. Rayabhetola
74. Laghusekhara
75. Pratapasekhara
76. Gaja jhampa
77. Chaturmukha
78. Jhampa
79. Pratimathya
80. Tritiyaka
81. Vasanta
82. Lila

83. Karana
84. Satva
85. Vardhamana
86. Varnayati
87. Rayanarayana
88. Chaturasra
89. Tyasra
90. Misra
91. Madana
92. Kumbhaka
93. Lakshmi
94. Parvatilochana
95. Garuda
96. Srinandana
97. Lilaviloki
98. Lalitapriya
99. Janaka
100. Lakshmisa
101. Ragavardhana
102. Utsava
103. Khanda
104. Purna
105. Vishama
106. Sama
107. Bhaganamathya
108. Saganamathya
109. Maganamathya
110. Mudrikamathya

-:00:0:00:-

APPENDIX - VI

A KRITI OF VINA PADMANABHIAH

Raga : Sindhu Mandari
(Janya of 20th Melakarta)

Tala : Chaturasra Triputa

Arohana : s r g m p s

Avarohana : s n d p g m d p m r s

PALLAVI

1) ; , S s R G , M	P , P	p g M ; m r
Ka la . ya . mi	Sri . Ra	ghu . nan . da .
2) R S ; ''	P g m P P	S m d p m R
nam . . ''	Sri . . .Ra	ghu nan . . . da
3) R S ; ''	P ṡ n D P	''
nam . . ''	Sri . . . Ra	''
4) R S ; S R s r g m P	ṡ ṙ ġ ṁ Ṙ ṡ n	d p g m d pm r
nam . . Ka la ya . . . mi	Sri . . . .Ra .	ghu . nan . . da .
5) R S ; s r s ṇ d p̣	S , s r	G r g M R
nam . . ka . li . kal ma	Sha . va .	li so . . dha
R S ;		
nam . . kalayami Sri		

ANUPALLAVI

1) ; , G g m P p	ṡ Ṡ Ṙ	ṙ ġ Ṁ ṙ
Ja la . ja pta	Su dha ka	ra . lo cha
ṙ ṡ Ṡ ; ṡ ṙ ṡ n D p	G , M	n D P , p m
nam . . . ba . la . vai ri	ta . pa	vi . mo . cha .
2) R , G g m g m P m p	Ṡ , p Ṡ ṡ ṙ	Ġ ṙ ġ Ṁ Ṙ
nam . ja lo . ja . .pta .	Su . dha .ka .	ra lo . . cha
ṙ ṡ Ṡ ;	G , m p	Ṡ n d P p m
nam . . . balavairi	ta . pa .	vi . mo . cha .
m r r		
nam . . Kalayani Sri		

CHARANA

; ; P P P P	G , M	m D P , p m
Cha ra ni su	rar . chi	ta . vi . gra .
m r r g m g m R s	s ṇ Ḍ P̣ S	s R G , g m
han . . kha . ra . du sha	na . . . di	ma . . da . pa .
P , G g m g m P m p	Ṡ , p Ṡ ṡ ṙ	Ġ ṙ ġ Ṁ Ṙ
ham . su ra . ki . . nna .	ra . ma . na .	Va se . . vi
ṙ ṡ Ṡ Ṡ ṡ ṙ ṡ n D p	G g m p	Ṡ n d P p m
tam . . . va . ra . padma	na bha ka .	ra . pu . ji .
m r r		
tam . . Kalyani Sri		

; D , Ṡ , Ṡ ṙ ṡ Ṙ Ġ | ġ ṙ Ṡ , ṙ Ġ | Ṁ ġ ġ ṙ ṡ Ṙ |
. Sri . lo . la ma . na gha | ... . . sri ta | Ma . da . . ram |

ṙ ġ ṁ ṁ ġ ṙ Ṡ , d N d Ṡ | , ṙ Ṡ d P | p m dp m g r s |
ka . . li . . ya . vi shadhara | .bhan . ja na | cha. tu .ram . . . |

Madhyamakala Sahitya

p m g r s r g m g M p d N d | Ṡ ṙ ġ ṙ Ṡ , | d P p m g r s |
Bali ra . jya haranartham krtamana | nadatarammu | ralidharam . . . |

Raga : Durvanki
(Janya of 29th Melakarta)

Tala : Triputa

Arohana : s r m p d s

Avarohana : s n p d p m g r s

Pallavi

1)	s r M n p D P	D , p d	p m M , m g g r
	Gan . . ga . ma pa	te . ma .	ma . . . ste . . .
2)	"	D , ṡ n	p d P m g g r
		te . ma .	ma . . ste . . .
3)	"	D , ṙ ṡ	n p d p m g g r
		te . ma .	. ma . . ste . . .
	S p m m g g r S R	m p d ṡ n	P d p p m g r
	Gan. . dha . . .ma li	. pta sa.rvan	. ga . yu . ta .

Ganganapate

Anupallavi

d d d p d ṡ ṡ	ṡ n P d p M	m g R m p
Gan . . ga . . .	dha . ra sa . .	mmo. . di ta
d d d p d ṡ n P	d ṡ ṡ n P	d p m g r m P
Gan . . ga	dha ra sa . .	mmo. . . di . ta
"	"	d p m g r m p d
		mmo . . . di .ta .
ṡ ṙ ṁ ġ Ṙ ṙ ṁ ġ ṙ Ṡ	ṡ Ṙ ṡ n p d p	, m m g r S ,
Gan . . . . ga	ja . la . . dhi.	. . shi . . kta .

Madhyamakala Sahitya

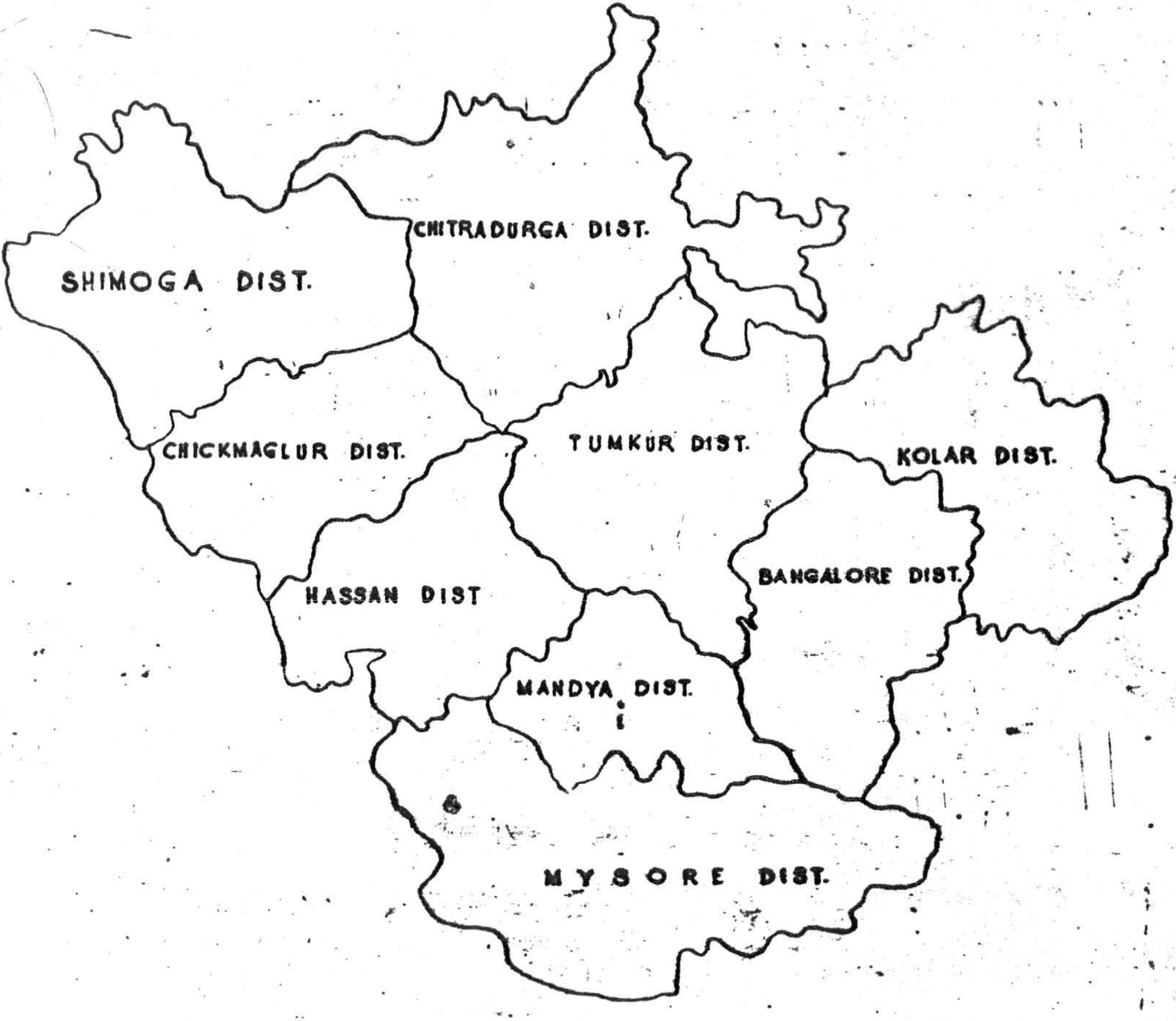
d p m g r s r M p d ṡ Gan . ge . ya ra . tnabharana	n p d ṡ ṙ ṁ ġ ṙ bhu . sita gandha .	ṡ n pd p m g r rva gana . sakta

Ganganapati

Charana

P m m g G R si ddha yo . . gi	s r m g g r S su . ra . mu . ni	s ṇ P̣ ḍ s van. . di ta
s r M m g r m P bu . . ddhi . da . .	d d ṡ n P ya ka su . vi	d pm gr srm bha .va .yu .ta .
p d d ṡ ṡ ṙ ṁ si . ddhi ka ra sri .	, ṁ ġ ṙ Ṡ . vi . . dya	Ṡ ṙ ṡ n p d d pa . . . . lita
ġ ṙ Ṡ Ṡ n p D p d Su . ddha . ma . ti va .	ṡ n P d p p m ra . . pra . da .	g r s r m . . ma ra ta
d d p m p D s ṡ n p d Bha drapada sukla chaturthi	, ṡ ṙ ṁ ṁ ġ ġ ṙ . mahita dur van	ṡ n p d p m g r ki ra gato shita

MAP OF MYSORE STATE


CHITRADURGA DIST.
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